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GUARDIAN

MARCH 11 - 17, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 24 • FREE



The secret mayor

President Obama has launched a new era of open government. Why is the mayor of San Francisco going in the other direction? Plus: FOI awards winners. Our 23rd annual Freedom of Information special p13

PHOTO BY LUKE THOMAS/FOGCITYJOURNAL.COM

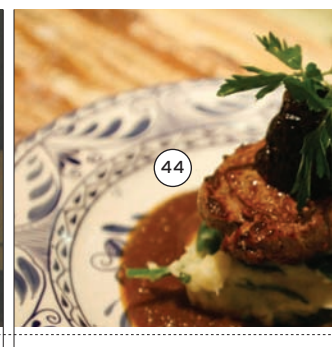












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3.11.09

It's difficult, and at times insanely difficult, to get even basic public information out of Newsom's office.

EDITOR'S NOTES

By Tim Redmond
› Tredmond@sfbg.com

The historian and political scientist Alan Gibson argues that much of the contemporary discussion the founders of the United States misses the political point. In his new book, *Understanding the Founding: The Crucial Questions*, Gibson, a professor at California State University, Chico notes that conservatives often claim the framers of the Constitution for their own agenda — a position he calls historically inaccurate.

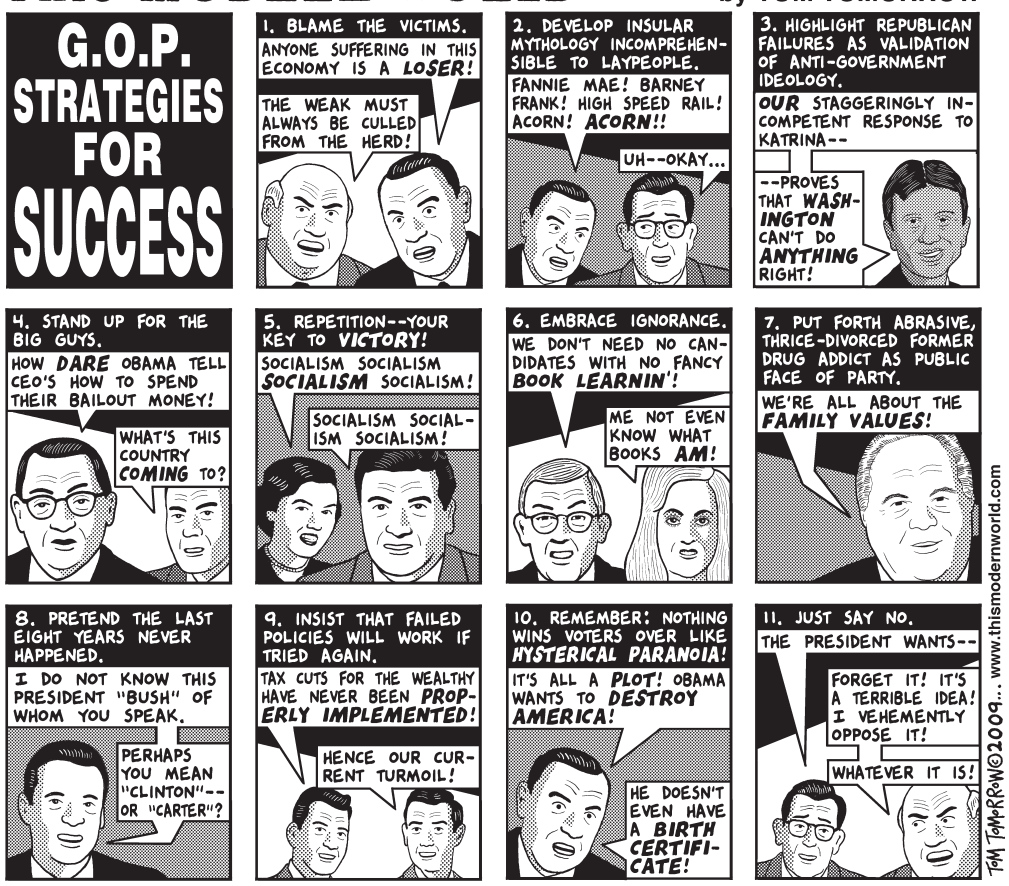
James Madison in particular was very much a progressive thinker, says Gibson (who is one of the winners of the Northern California Chapter of the Society of Professional Journalists' freedom of information awards this year, see page 15). The fourth president of the United States particularly believed that a free press was crucial to democracy.

I thought about that this week as I followed the news that the *San Francisco Chronicle* may shut down — and read stories from the Chauncey Bailey Project and the *Chronicle* about the murder of the Oakland journalist. On March 7, the project reported that an Oakland homicide inspector had close ties with the head of Your Black Muslim Bakery, Yusef Bey IV, who it now appears may have played a role in the killing. The *Chronicle* reported March 8 that Bailey was caught up in a power struggle at the bakery (and that the publisher of the *Oakland Post* was afraid to run Bailey's stories). These detailed investigative pieces will almost certainly help ensure that Bailey's killers are brought to justice. Without this press attention, the Oakland cops would have gotten away with bungling the case.

Without full-time, paid reporters on the job, those stories would never have come to light.

I'm as pissed at the *Chron* as anyone, and I've been watching the paper self-destruct for many years. And I'm not sure what sort of financial model will keep

CONTINUES ON PAGE 7 ››



Newsom's state secrets

EDITORIAL On January 21st, his second day in office, President Barack Obama announced that he was dramatically changing the rules on federal government secrecy. His statement directly reversed, and repudiated, the paranoia and backroom dealings of the Bush administration.

"The Freedom of Information Act," the new president declared, "should be administered with a clear presumption: in the face of doubt, openness prevails. The government should not keep information confidential merely because public officials might be embarrassed by disclosure, because errors and failures might be revealed, or because of speculative or abstract fears. Nondisclosure should never be based on an effort to protect the personal interests of government officials at the expense of those they are supposed to serve. In responding to requests under the FOIA, executive branch agencies (agencies) should act promptly and in a spirit of cooperation, recognizing that such agencies are servants of the public."

The following day, Jan. 22, we sent an e-mail to Mayor Gavin Newsom's press secretary, Nathan Ballard. "Now that President Obama has made a dramatic change in federal FOI policy," we asked, "would Mayor Newsom would be willing to issue a similar executive order in San Francisco?"

Ballard's response:

"We wholeheartedly agree with the President on this issue. The mayor has charged my office with handling sunshine requests for the executive branch of city government, and he has directed us to cooperate swiftly and comprehensively to all sunshine requests, and to err on the side of openness."

That, to put it politely, is horsepucky.

As we report in this issue, it's difficult, and at times insanely difficult, to get even basic public information out of Newsom's office. Take his calendar: by law, the mayor is required to make public his appointments calendar. Other public officials manage to do that — in fact, the president of the United States, who has a tad more national and personal security issues than the mayor of San Francisco, lets the press know what he's doing almost every minute of every day.

Most days, though, what we get from Newsom's office is a statement like, "The mayor has no public events scheduled today." Or, "The mayor is holding meetings at City Hall." Meetings with whom? What private events is he attending? What's he do all day? What lobbyists, activists, public officials, or campaign donors is he talking to in his City Hall office?

CONTINUES ON PAGE 7 ››

The livin' on concrete

Editor's note: The Second Annual Poetry Luchador Battle of ALL of the Sexes on Valentines Day was a multi-generational, multi-lingual, multicultural ash-up of art, gender, poetry, wrestling, language and theatre brought to you by the favorite revolutionary poets, media-makers, poverty scholars and cultural workers at POOR Magazine. *As cosponsors of the event, we're proud to run the winning poem. The second- and third-place winners are at sfbg.com.*

By V.L. Hain

When you walkin' thru the downtown, and lookin' in around, you see the

down of humanity, who was once somebody's baby, layin' down on the

concrete, street, on the ground

And do ya dare to care, and say what you want to say, step on and stare —

Double standard mind warped thinkin', not my problem, this is where —

Ya got it wrong, think you are strong, move along, but its your

conscience layin' there —

Cuz it is what it is — what it is — what it is

Livin on concrete —

What it is — what it is — what it is

Livin on concrete

So, call it whatever you wanna call it — at a distance

But in reality, it's a casualty of a capitalist existence

Thru the food chain of command, it's the plan of the man

So step off — shut the fuck up, walk on by, why take a stand?

And be grateful for what you got, even if ya been just tossed a bread crumb

Cuz the hypocrisy of democracy's leavin' nothing for that street bum —

What it is — what it is — what it is

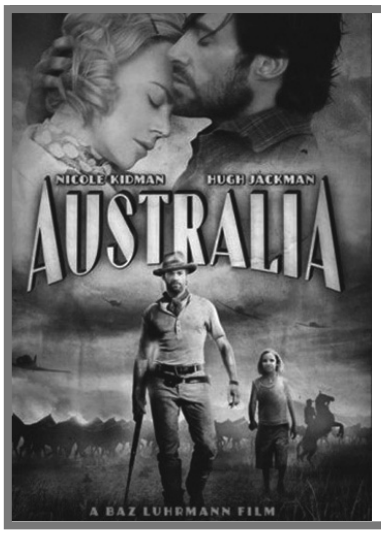
Livin on concrete —

What it is — what it is — what it is

Livin on concrete

NIMBYism ideology, no apology,

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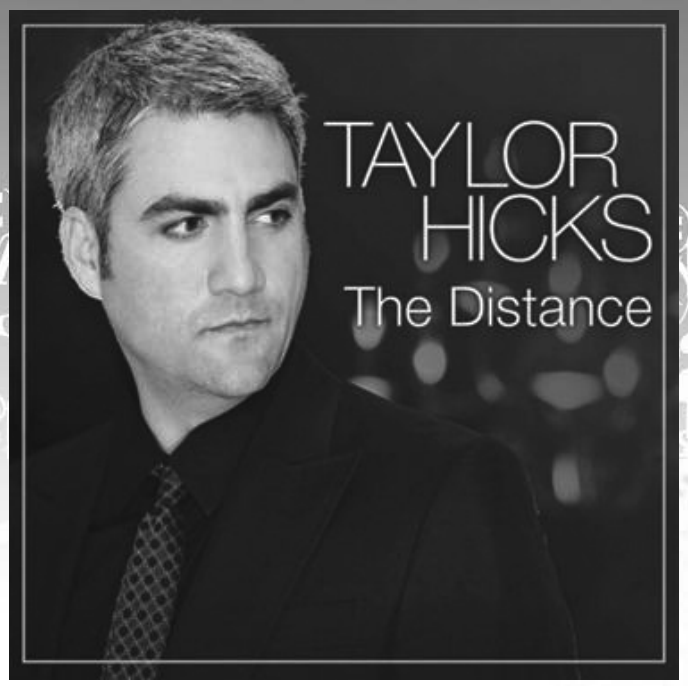
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2009 album from the American Idol winner. On "The Distance", Hicks has complete control of direction on his solely owned and operated, Modern Whomp Records label. The album is produced by British songwriter/producer Simon Climie (Eric Clapton, Carlos Santana, Faith Hill, Climie Fischer). Features the single 'What's Right Is Right'. A lifetime steeped in the Blues, Soul and R&B of his native Southern heroes (Ray Charles, Otis Redding, James Brown and Sam Cooke, to name a few) culminated in no uncertain terms as Taylor Hicks won the fifth season of American Idol. Apart from AI, Taylor is also a best-selling auther and star of the stage.

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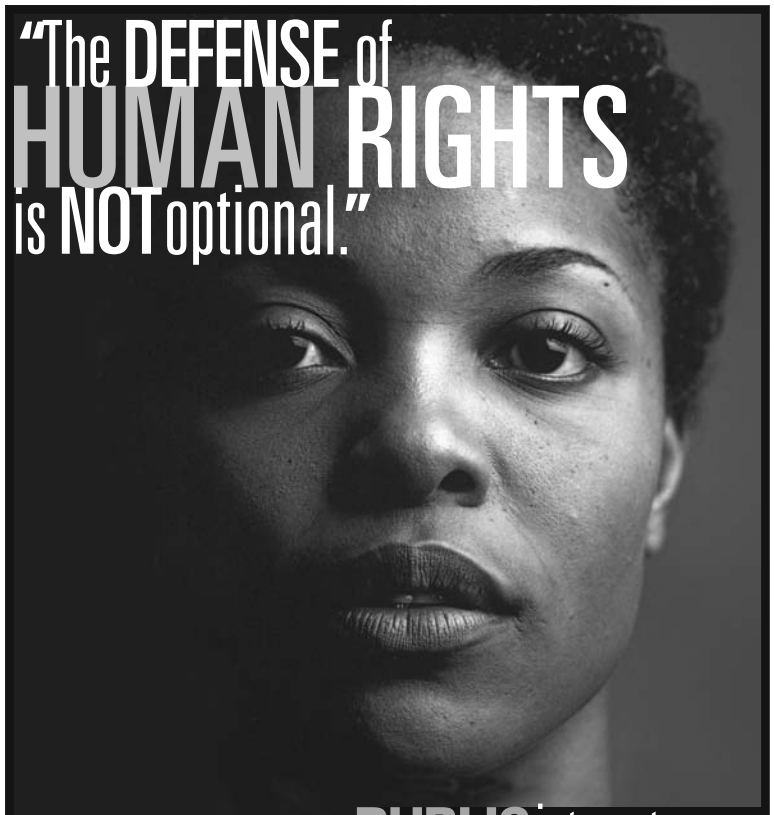
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LETTERS

THE VICE MAYORS

Thanks so much for the great article on Climate Theater ("Still crazy after all these years," 2/25/09). I've lived and worked in SoMa since 1973 and can think of no art venue that has done more to create a vibrant, inspiring community.

If playa types like Suck Up Willie Brown (I've seen him at Hollywood parties) and our current mayor, The Talking Haircut, could live in Climate World for six months, they might develop souls.

Joegh Bullock and Marcia Crosby are the co-mayors, or shall I say vice-mayors, of South of Market. Thanks for giving them props.

John LeFan
San Francisco

THE FATE OF THE CHRON

Good riddance to the *San Francisco Chronicle* and good luck finding a buyer.

I know of one union that has already been cut to the bone — pressmen and prepress workers, Local 4N. As a matter of fact, there will be about 200 press workers out of a job in June when the Canadian Company Transcontinental starts printing the *Chronicle* at the new printing facility in Fremont. Not one member from the San Francisco Local has been hired.

All production department union jobs are being outsourced. This includes mailers, machinists, and electricians. I wouldn't count on any of them giving anything up since they are going to be unemployed come June 29th.

Maybe the Hearst Corporation should cancel the 15-year, $1 billion contract it signed with Transcon. I'm sure all the unions that will be out on the street come June would be willing to sign contracts for a lot less.

Bruce Carlton
Local 4N retiree, San Francisco

SF'S SLEEPING GIANT

Paging Matt Gonzalez! If truth is the first casualty of war, what is ceded in total occupation? Calvin Welch's op-ed ("It's a recession, let's get cracking," 2/25/09) reflects the nascent realization that

what San Francisco lost in electing Gavin Newsom over Gonzalez, the nation has now lost in validating the pro-corporate centrist DLC (Democratic Leadership Council) wing of the Democratic Party on a grand scale.

The opposition from the right is inarticulate and, as Welch notes, the truly democratic left is hopelessly inarticulate. Sustainability, of our environment, our economies, and our health is the challenge that must be met. It wasn't that long ago that "a sleeping giant stirred in San Francisco." Can it happen again? Paging Matt Gonzalez!

Poplicola
From sfbg.com

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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EDITOR'S NOTES

CONT»

a daily paper going in the next decade.

But I know that a model exists — because it has to. Democracy can't survive without a free press, and a free press can't survive without staff to do the work. That's something to remember as we celebrate the James Madison Awards and our annual Freedom of Information issue. **SFBG**

SECRETS

CONT»

Why is that some huge state secret?

Or take the city's terrifying budget problems. When Board of Supervisors President David Chiu began holding meetings with key stakeholders to look for a solution, Newsom refused to show up, saying there was no need. The mayor claimed he was holding his own meetings with everyone who needed to be involved.

That was news to many of the people in Chiu's sessions. So who was the mayor talking to? The mayor's office won't tell us — and the limited calendar information he releases doesn't shed any light, either.

The San Francisco Sunshine Ordinance Task Force has repeatedly found Newsom directly in violation of the Sunshine Ordinance. Legions of reporters have run across the slammed door, the ducking, the non-responsiveness, and the general hostility of the mayor's press office. As the White House comes out of the dark ages and starts to set new standards for open and honest government, San Francisco is not only lagging behind — this city's chief executive is actively resisting.

We're getting tired of this. The city attorney, district attorney, and Ethics Commission all have the mandate and ability to enforce the Sunshine Ordinance, but none have made that a priority. At this point, the only way the executive branch is going to comply is if the supervisors give the Sunshine Task Force the authority and resources to do its own enforcement.

In the meantime, somebody on the board ought to introduce Obama's exact policy statement, replacing "Freedom of Information Act" with "San Francisco Sunshine Ordinance." And the Sunshine task force should begin an investigation into how the mayor's press office is defying, on a regular basis, both the letter and the spirit of the city's open-government law. **SFBG**

CONCRETE

CONT»

psychology
Haven't ya realized, ya been hypnotized, homogenized, desensitized?
To a typical, statistical, egotistical psychology
To accept, the neglect and disrespect your own humanity
What it is — what it is — what it is
Livin on concrete —
What it is — what it is — what it is
Livin on the street.
So call it whatever ya wanna call it!

V.L. Hain is a PoorNewsNetwork staff writer and member of the WelfareQUEENS, a performance and media advocacy project of POOR Magazine.

Body art-averse parents are allegedly up in arms over the Totally Stylin' Tattoo Barbie, who is clearly totally styling with her totally stylin', tiny butterfly tattoo (my prediction: if they make a Ken version, he'll have something tribal).

— from "News: flash!" posted by Cheryl Eddy in the Pixel Vision blog

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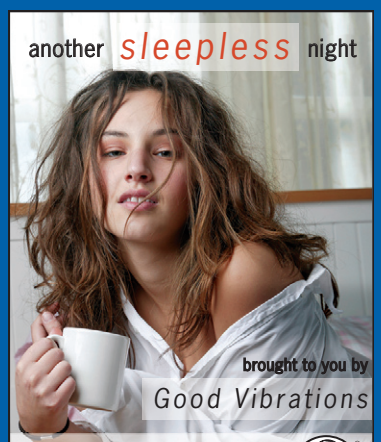
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By Rebecca Bowe
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Mayor Gavin Newsom blocks a photo, just as his administration regularly deflects inquiries for documents and information. | PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

Spin vs. substance

Sunshine complaints and sparse official calendars belie Mayor Newsom's claims of transparency

Hollywood paparazzi crews are beginning to follow high-profile politicians, such as Mayor Gavin Newsom, the same way they track the likes of Britney Spears, the *San Francisco Chronicle* reported recently. And when a celebrity gossip photographer surreptitiously aims the lens at a political leader, the picture that emerges isn't always flattering.

Likewise, the documents that can be extracted through public records laws — including the federal Freedom of Information Act, California Public Records Act, and San Francisco Sunshine Ordinance — don't always paint political figures in the most favorable light.

Both end products leave the same impression of a glimpse behind the curtain — consumers feel they're privy to the raw, unpackaged truth. But while photos may show politicians looking silly or meeting with controversial power brokers, documents show how the people's business is being conducted. So the willingness of officials to promptly comply with requests for documents and information says a great deal about whether their public statements match their private deeds.

Nathan Ballard, Newsom's press secretary, characterizes (through e-mail, the medium through which he insists on dealing with the *Guardian*) the mayor's commitment to open government as being "as strong or stronger than any public official in this country."

But to hear some proponents of open government tell it — and in our experience here at the *Guardian* — the Newsom administration keeps much of the mayor's business under wraps, leaving many info-seekers in the dark or reliant on Ballard's spin. Responses to requests for public records tend to be delayed and incomplete, and queries directed to the mayor's office of communications are often returned with terse, one-line e-mails that obscure more than illuminate.

Rick Knee, a longtime member of the city's Sunshine Ordinance Task Force — the city body charged with upholding the open-government rule — says Newsom has been in violation of the Sunshine Ordinance on several occasions. "Mayor Newsom's actual practices regarding Sunshine have been, shall we say, less than what one would desire of him," Knee says. Despite those violations, he adds, the mayor "continues to refuse to provide what remedies the task force calls for on his part."

Under Proposition 59, a state constitutional amendment that won overwhelming voter approval in 2004, the records kept by public officials are considered to be "the people's business." In practice, however, it doesn't always pan out that way.

For example, a group of citizens informally known as the Sunshine Posse, who have made it a personal quest to improve government transparency by peppering city departments with Sunshine requests, have sounded alarm bells over the mayor's refusal to release a more detailed daily calendar. One Sunshine Posse member began seeking more fleshed-out mayoral itineraries back in 2006, according to group member Christian Holmer, to gain an understanding of whom the mayor had met with and what had been discussed.

But he quickly ran into a slew of difficulties. "The Mayor's Office ignored our simple request for 255 days," Holmer told the *Guardian*. "We sent weekly reminders to most of his staff and key members of the city attorney's executive and government teams for months and months." After bringing the matter to the attention of the Sunshine Ordinance Task Force, Holmer says, a new set of problems cropped up. "For the Mayor's Office, it was an ongoing tale of crashed hard drives, changing office personnel, lost documents, overt/covert confusion, and best intentions."

Nearly three years later, the scrutinizing crew remains frustrated with the results, saying the Mayor's Office has only come forth with a watered-down schedule, called the Prop. G calendar ("scrubbed" and "virtually useless," in Holmer's opinion), rather than the more descriptive document known as the working calendar. Many days, Newsom's Prop. G calendar is blank, and seldom is there more than a few hours worth of activities, each one usually described in just a few words.

The Prop. G calendar seeks to comply with the minimum standards for calendars set forth in the city's 1999 sunshine law: "The mayor ... shall keep or cause to be kept a daily calendar wherein is recorded the time and place of each meeting or event attended by that official.... For meetings not otherwise publicly recorded, the calendar shall include a general statement of issues discussed."

The working calendar is a confidential document, the Mayor's Office held in a letter responding to the Sunshine Posse's complaint that the mayor was withholding public information. "The Mayor's Office prepares a working calendar that is extremely detailed and accounts for his time from departure from home until his return in the evening," the letter states. "The working calendar contains not only the mayor's meeting schedule, but also confidential information such as the officers assigned to protect him, security contact numbers, the mayor's private schedule, details of his travel [etc.]. As with past administrations, the mayor's staff keeps the working calendar and its contents confidential.... The computer system automatically deletes the working calendar after five days."

Despite this defense, the task force determined that the working calendar is in fact a public document that should be provided to the citizens. Doug Comstock was task force chair when the issue was heard. "We made it very

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"I would like to see a little bit more commitment and leadership on open government from the Mayor's Office — I think it would set a good tone in City Hall."
Erica Craven, Sunshine Ordinance Task Force

ALERTS

By Joe Sciarrillo
› alerts@sfbg.com

WEDNESDAY, MARCH 11

Party for progressives
The progressive political achievements of Aaron Peskin and the Board of Supervisors' Class of 2000 will be honored with a party hosted by Platinum Advisors, the Residential Builders Association, and current board president David Chiu. There will be free food, an open bar, and live music.
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Berkeley Winter Soldier
In the spirit of the 1971 Winter Soldier gathering of Veterans of the Vietnam War, Iraq Veterans Against the War will testify about the war crimes and abuses they witnessed as the Iraq occupation approaches its sixth anniversary.
6–9 p.m., free
Goldman School of Public Policy, room 150
UC Berkeley
www.ivaw.org

THURSDAY, MARCH 12

The Governator is back
Gov. Arnold Schwarzenegger talks about the $42 billion budget deficit, the special May election, and the state's future at this Commonwealth Club event.
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Night for Sudan
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6 p.m.–midnight
Free; donations encouraged to benefit GI-NET's DARFUR-Fast project
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SATURDAY, MARCH 14

14th Annual Bay Area Anarchist Book Fair
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sfbookfair.wordpress.com

TUESDAY, MARCH 17

Palestinian and Israeli women unite
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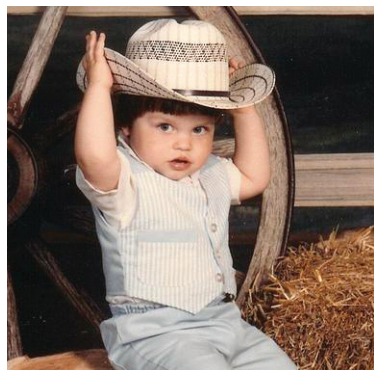
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Fancy Dan Band, Anna Laube and Davis Jones, too many new queer clubs, Super Ego club gossip, and Sonic Reducer overage



PIXEL VISION
Look of the Day, Appetite food news, Asian creperies, baby animals, Alvin Ailey pics, Barbie explosion



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clear that they have to turn over those documents," he says. "If there's a document that's being created using public monies and public funds, that is a more specific calendar, that's the document that needs to be provided." Comstock also noted that it is possible for the Mayor's Office to redact sensitive information that could pose a security risk. Nonetheless, he says, three years have passed and "the real calendar remains hidden from view."

When asked about the complaints regarding the calendar, Ballard responded, "Their criticism is baseless. We exceed far [sic] the requirements of the Sunshine Ordinance with the level of disclosure that we provide."

Erica Craven, an attorney who sits on the task force, believes there's room for improvement on the mayor's practices regarding sunshine. "My instinct is that there are a lot of people who work in the Mayor's Office who are committed to open government," she says. "But there are some troubling things we've seen as well, such as complaints where the Mayor's Office hasn't sent a representative to respond to allegations. I would like to see a little bit more commitment and leadership on open government from the Mayor's Office — I think it would set a good tone in City Hall."

In recent weeks, interest in the mayor's schedule has intensified once again in light of the city's financial predicament. In the face of a looming budget deficit of unprecedented size and with the economy in shambles and jobs at stake, journalists and affected citizens are seeking details about how the conundrum is being dealt with inside City Hall.

Last month, the *Guardian* filed a request under the Sunshine Ordinance for details on the mayor's meetings about the budget, asking for "a list of all the labor and business leaders and supervisors that he's met with about the budget, the dates of those meetings and how long they lasted, all documents associated with those meetings (including any agendas, communications to set up those meetings and follow-up communications after the meetings), and summaries of what was discussed at those meetings, including any outcomes or agreements."

Under the Sunshine Ordinance, such "immediate disclosure" requests are supposed be honored in two days' time, but it took five days and a *Guardian* reminder for the Mayor's Office to respond via e-mail, saying: "As you know, the Sunshine Ordinance does not require us to create documents. If you can point to a specific document that you're seeking, I'd be happy to try and locate it for you."

Three days later, the Mayor's Office forwarded the Prop. G calendar, which revealed that the mayor booked 7.5 hours of meetings about the budget crisis over the course of 17 days, none with labor representatives (whom Ballard said Newsom had met with). It included one-line entries disclosing whom he met with and when, but no information concerning the substance of the discussion. When the *Guardian* pressed for more information, the Mayor's Office said there were no other documents associated with those meetings or any other information they were willing to provide.

Similarly, just last week, the *Guardian* tried to find out what the Mayor's Office was doing about reports that Caltrain and the California High-Speed Rail Authority were balking at using the Transbay Terminal, citing technical concerns. On March 6, we asked who was working on the issue, what communications there had been with these agencies, and other basic information.

Ballard would say only that "The mayor is fully engaged in finding a comprehensive regional solution that ensures that high speed rail will come to the Transbay Terminal," and denied further requests for more substantive information.

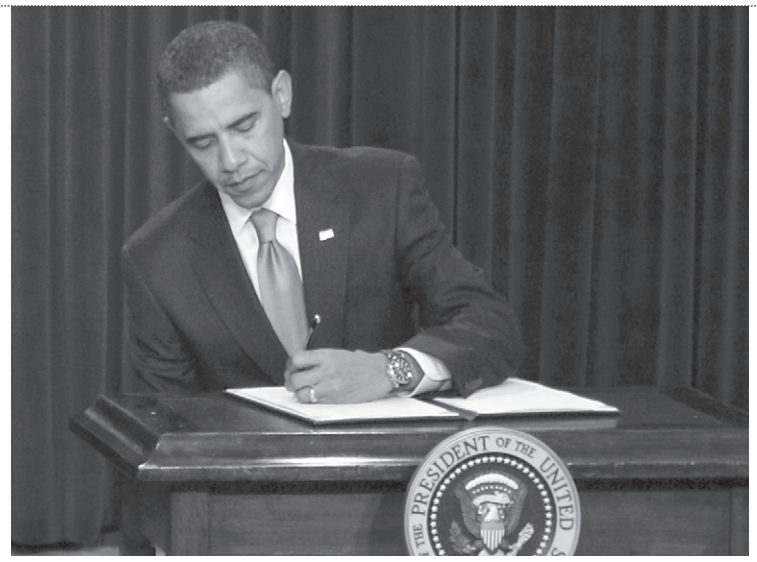
Ballard acknowledges that the Mayor's Office has "occasionally" been found to be in violation of the city's Sunshine Ordinance. However, he noted, "I can't remember a time when the Ethics Commission did not overturn a task force decision against our office. In other words, most if not all task force decisions against us have, upon review, been found to be without merit."

Actually, the chronically underfunded Ethics Commission isn't charged with judging whether SOTF findings have merit. The SOTF is the arbiter of whether the Sunshine Ordinance was violated, but it has no enforcement authority and therefore must rely on Ethics to pursue violations — if it has the will and resources to do so.

This touches on a trend that Knee says is a fundamental challenge to upholding the Sunshine Ordinance. "If the [task force] finds that there has been a willful violation ... we can refer our findings to any or all of four entities: Ethics, the Board of Supervisors, the District Attorney, and the California Attorney General," Knee explains. "At one time or another we have made referrals to any or all of those organizations. And every single time, those entities have thrown out our findings. Not one complaint we have submitted has been upheld."

To remedy this, he says, a package of proposed reforms is in the works. "We want to give the task force some teeth," he says. "We want enforcement power of our own." SFBG

Steven T. Jones contributed to this report.



President Barack Obama signs an order urging greater transparency for the federal government.

PHOTO BY GETTY IMAGES PHOTO BY ALEX WONG/GETTY IMAGES

Opening up

President Obama supports more sunshine, but advocates await the important details

By Sarah Phelan
› sarah@sfbg.com

Shortly after his election in November 2008, President Barack Obama received a letter from Public Citizen and 59 other nonprofit groups noting that the public's access to information about the government had been shut down under President George W. Bush.

The groups urged Obama to help "by issuing a presidential memorandum on Day One that makes clear that government information belongs to the people and that directs federal agencies to harness technology and personnel skills to ensure maximum accessibility of government records, consistent with law, regulation, and administrative orders."

Obama responded to these concerns on his second day as president by sending a memo to heads of executive departments and agencies that committed his administration to more transparency and unprecedented disclosures of information.

"In our democracy, the Freedom of Information Act, which encourages accountability through transparency, is the most prominent expression of a profound national commitment to ensuring an open government," Obama said, noting that FOIA "should be administered with a clear presumption: in the face of doubt, openness prevails."

Open government advocates warmly welcomed Obama's announcement. But 50 days later, as they wait for U.S. Attorney General Eric Holder to issue new FOIA implementation guidelines, some worry that the new administration may still need more prodding.

Peter Scheer, executive director of the San Rafael–based California First Amendment Coalition (one of the letter's signatories), told the *Guardian* that it remains to be seen how Obama's directive will be implemented.

"The directive is good. The spirit is right. But what really matters is whether more information is turned over to the public on a timely basis," said Scheer, who hopes the Obama administration will explore ways to change the FOIA incentive structure so that agencies have a genuine bias in favor of giving out more information, not less.

"Right now, the incentives are all in favor of withholding information," Scheer explained.

Lucy Dalglish of the Reporters Committee for Freedom of the Press told the *Guardian* that she is looking forward to the U.S. Attorney General's new FOIA guidelines. "I imagine they will say, 'If you have discretion to disclose information do so, make a greater effort to meet FOIA deadlines, and put an emphasis on proactively posting stuff online,'" Dalglish predicted.

"The difficulty I see lying ahead is a lack of money to help agencies tackle the backlog of FOIA requests," Dalglish said. "But otherwise, I think we're going to be in pretty good shape."

Scheer was happy about the Obama administration's March 2 release of nine highly controversial memoranda and legal opinions that the U.S. Department of Justice's Office of Legal Counsel prepared under Bush in the aftermath of 9/11, purporting to authorize warrantless national security wiretaps on U.S. citizens, extrajudicial detention of US citizens suspected of terrorism, and use of the military to conduct counterterrorist operations in the U.S.

In the last days of the Bush administration, DOJ officials claimed that most of these opinions were withdrawn by 2003, but open-government advocates believe their release helps prove the extent to which the Bush regime violated the constitution.

"Let's just hope Obama is just as amenable to releasing his own legal memoranda, four years from now, as he is to release the prior administration's more embarrassing documents," added Scheer.

He would also like to see an acceleration of the process for declassifying older national security materials and Federal Bureau of Investigation materials, and hopes that a review of Bush–era DOJ use of the state secrets privilege will "result in a modification or abandonment of that policy, except where absolutely necessary to protect vital national security interests.

"I think everyone became quite reasonably suspicious during the Bush years, when a privilege that was previously rarely invoked was popping up in literally dozens of cases and clearly being overused," Scheer explained.

Yet Dalglish fears that sunshine gains under Obama could be offset by the demise of mainstream newspapers.

"If the *San Francisco Chronicle* and *Seattle Post-Intelligencer* join Denver's *Rocky Mountain News* in closing this year, the United States will be in a world of trouble in the future in terms of fighting for greater openness and transparency in government," Dalglish opined. "For the last 50 years, the mainstream media, not the alternative press, has been waging most of these battles pushing for open government." SFBG



Award winners (from left) Alan Gibson, Marjie Lundstrom, John Simerman, Autumn Cruz, and James Ewert. | PHOTO OF AUTUMN CRUZ BY SCOTT CRAIG

Freeing the press

Longtime media crusaders and students battling censorship honored by the Society of Professional Journalists with James Madison Awards

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ROBERT PORTERFIELD

Bob Porterfield is a shit-disturber, an old-fashioned investigative reporter who has no favorites, no sacred cows, and no fear of offending anyone. Since his first story — a profile of a YMCA social program published in Eugene, Ore.'s *The Register-Guard* in 1959, when he was 15 — Porterfield has had ink in his veins. He's shared two Pulitzer Prizes (first for an *Anchorage Daily News* report on the Teamsters Union in 1975 and then for a series on the Massachusetts Bay Transportation Authority for *The Boston Globe*), won more than two dozen other prizes and worked on a long list of major investigative projects.

He has become something of an expert in computer-assisted reporting and information systems — but is still a down-to-earth guy who never forgot the value of traditional, hands-on digging. Back in 1986, he was on a team at *Newsday* looking into the federal Synfuels Corp., a scandal-plagued agency that was shut down in the wake of his stories.

"I remember once we were looking for property records on a Synfuels Corp. project linked to [former CIA Director) Bill Casey," he told me. "I wound up going down to Plymouth, N.C., (population 4,000), and I found this musty old office with two older women sitting there, knitting. There was no index book, nothing computerized. But when I explained what I was looking for, one of the women remembered the parcel of land I was talking about and pulled out the exact documents for me."

Porterfield has devoted a tremendous amount of time to teaching and mentoring, showing young reporters how to use public records to find stories. "I'm glad to see [President Obama's] new directive on openness, but I hope it trickles down to the independent agencies," he said. "Because there's been way, way too much secrecy." **(Tim Redmond)**

Beverly Kees Educator Award

ALAN GIBSON

Alan Gibson is reclaiming the Founding Fathers from conservatives with his recent book *Understanding the Founding: The Crucial Questions* (University Press of Kansas, 2007). It examines the progressive ideals that guided early American political thought.

"The Founding Fathers are often captured by conservatives," Gibson told the *Guardian*. "But there is no clear line of legacy. It is much more complex than that. Conservative restoration politics are dangerous and not historically accurate."

As an undergraduate, Gibson cultivated an interest in issues of separation of church and state, which led to doctoral studies on James Madison, the namesake of the Society of Professional Journalists' annual Freedom of Information awards. "Madison was the most progressive of all [the Founding Fathers] when it comes to freedom of the press," Gibson said. "He helped develop the idea that American government should be responsive to public opinion, and the role of newspapers was to make sure that an authentic public opinion was set forth." Gibson, a political science professor at California State University-Chico, lectures at various colleges across the country. *Understanding the Founding* will be published in paperback later this year. **(Laura Peach)**

Professional Journalists

MARJIE LUNDSTROM

Journalists often get alarming tips about practices within Child Protective Services (CPS) agencies, but it has always been a nearly impossible task to overcome privacy protections and get even basic information about how CPS handles reports of child abuse or neglect.

"It's a difficult agency to write about, for some good reasons," *Sacramento Bee* reporter Marjie Lundstrom, who set out in 2007 to investigate complaints about Sacramento's CPS, told the *Guardian*. "They operate in such a vacuum with very little public scrutiny."

She had started to piece together some information from coroner's records and other public documents when Senate Bill 39 went into effect in January 2008, "and it was just amazing what it opened up."

The bill reveals CPS files in cases where the child has died, allowing Lundstrom to expose the negligence of CPS workers in responding to abuse reports, even those from doctors. "I do feel like what we were able to show, because of the law, where workers made flagrant mistakes that costs kids their lives," she said.

But many CPS records are still secret. Next, after writing several stories about CPS that sparked a grand jury investigation, Lundstrom intends to expose problems within the internal accountability procedures at CPS. **(Steven T. Jones)**

HILARY COSTA AND JOHN SIMERMAN

When the news broke last September that 15-year-old Jazzmin Davis had been murdered by her aunt after suffering months of abuse and neglect in her Antioch home, Bay Area News Group reporters Hilary Costa and John Simerman submitted a public records request about the girl's case history with the San Francisco Human Services Agency.

The city denied the request for nearly two months, using a privacy claim. Undeterred, the journalists took the step of testing out Senate Bill 39, a relatively new piece of legislation that mandates public disclosure of findings and information about children who have died of abuse or neglect. A judge eventually ordered that the records be released.

Although highly redacted, the nearly 700-page paper trail told the girl's story in the form of hand-written notes, report cards, medical records, caseworker visits, and other detailed documents. The records led to a package of stories that exposed a series of failures and violations of state regulations by an HSA social worker, raising questions about agency practices and spurring a review of hundreds of other foster care cases.

"This story's been so important to me," Costa told the *Guardian*. "It felt like somebody owed it to Jazzmin to find out what happened to her." **(Rebecca Bowe)**

Interactive Media

AUTUMN CRUZ AND MITCHELL BROOKS

Sacramento Bee photographer Autumn Cruz had been covering the trial of three-year-old K.C. Balbuena's murder for several months when she came up with the concept of creating an interactive online courtroom. With the help of *Bee* graphic journalist Mitchell Brooks, Cruz made public the essential pieces of evidence and information to those outside the courtroom doors.

Viewers can take a virtual tour of the exhibits and documents, along with video and audio statements and interrogations. "As a journalist, you're fighting every day for your right to information," Cruz told the *Guardian*.

Although Balbuena's mother and roommate were found guilty of the murder in early 2008, Cruz laments her inability to bring back the child she grew to know so intimately only after his life was cut short. "I think my bringing his plight to the public will hopefully prevent similar things from happening to other children." **(Joe Sciareillo)**

Citizen

BERT ROBINSON

Bert Robinson is a longtime journalist who now serves as assistant managing editor for the *San Jose Mercury News*. But he's being honored for his work as a citizen serving on San Jose's Sunshine Reform Task Force.

"We set out on our sunshine ordinance adventure a few years ago. We found we were faring worse in court, and we couldn't afford increased court costs," Robinson, a member of the California First Amendment Coalition, told the *Guardian*.

The project received political endorsements across the spectrum, but the initiative has had problems with the city council's Rules Committee, controlled by San Jose Mayor Chuck Reed, who has supported sunshine in the past.

"We achieved progress with public meeting requirements, but when you get into public records, city staff argue that rules are 'too cumbersome' ... They say all sorts of things might happen if they become public, [which is] entirely hypothetical," Robinson said.

Task Force work that was slated to last six months has now dragged on for two years. "The city process grinds you down," Robinson said. But he says he's committed to seeing it through. **(Ben Terrall)**

Legal Counsel

JAMES EWERT

James Ewert, an attorney with the California Newspaper Publishers Association, has long battled what he calls widespread secrecy in government. So in 2004, he played an instrumental role in providing greater public access to government meetings and records, resulting in the passage that November of Proposition 59, the



Award winners (from left) the *Redwood Bark* staff, Kathi Austin, and the staff of MAPLight. | *GUARDIAN* PHOTO OF KATHI AUSTIN BY BRANDON JOSEPH BAKER; PHOTO OF MAPLIGHT BY DANIEL

Sunshine Amendment of California's constitution.

Most recently Ewert helped Sen. Leland Yee (D-San Francisco) with legislation protecting teachers from retribution from administrators when they defend the First Amendment rights of journalism students. Next Ewert hopes to allow greater scrutiny of public/press partnerships and how tax dollars are used in labor negotiations by the public university systems.

Ewert says the public's right to know is still severely hampered by public safety concerns, including restrictions on journalists' rights to interview prisoners and obtain information about police officers. But luckily for the public, Ewert is still on the job. **(Andrew Shaw)**

Student Journalists

REDWOOD BARK

Before April 2008, Drew Ross had never had to defend the existence of the Eureka High School *Redwood Bark*, where he was the editor. But after arriving on campus one Monday morning to find that former principal Robert Steffen had removed 450 copies of a 20-page color edition of the paper, Ross and his staff fought back.

Steffen claimed that the nude, dream-like drawing by artist Natalie Gonzalez had ushered in a handful of complaints from students and parents. Steffen justified the action by saying he was "stomping out the flames before they became a forest fire."

"We told him we wanted to hold onto the paper but he recycled them," Ross told the *Guardian*. "We don't make the paper for it to be thrown away. And we lost a lot of advertising on this."

Ross complained about censorship and got help from the Student Press Law Center and the American Civil Liberties Union. By the next day, the censorship story went front page at newspapers and Internet sites all over the country. Eventually Steffen not only sent out a public apology, he paid for the next 20-page color edition.

"We are now armed with knowledge of our rights," Ross said. "And the community knows the *Redwood Bark* has rights." **(Deia de Brito)**

SHASTA HIGH SCHOOL'S *THE VOLCANO*

Shasta High School student Amanda Cope speaks passionately about freedom of speech after her brush with censorship, telling the *Guardian*, "We are preserving the validity of the Constitution. Free speech is a protection, a safety, that lets us function normally without fear."

Cope was editor-in-chief of the Shasta High School student paper, *The Volcano*, when a controversy flared over the paper's end-of-year issue, which featured a front-page image of a student burning an American flag. Shasta High principal Milan Woollard was already considering shutting down *The Volcano* when the issue came out and publicly stated: "This cements that decision."

But following a maelstrom of objection from Cope and the rest of *The Volcano* staff in what looked like a form of censorship in schools, the school district reversed its decision. "I think a lot of students feel they are marginalized in society. They're teenagers. They don't have many rights and they feel like they're squished by adults and people in general," Cope said. "The student paper becomes an outlet for those feelings, and a way for students to explore their world." **(Juliette Tang)**

THE SCOTS EXPRESS

Last November, the principal of Carlmont High School in Belmont shut down the student paper, *The Scots Express*. School officials claimed that the paper lacked adequate faculty oversight after it published a satirical article about the writer's sex appeal.

Editor-in-chief Alex Zhang fought back against what he saw as censorship and rejected school officials' justifications. "I just wanted my paper back," he told the *Guardian*.

In response to the uproar over what many saw as a muzzling of the press, the Sequoia Union High School District began training Carlmont staff on First Amendment rights and mandated an overhaul of the school's freedom of speech policy. The district is planning an expansion of its journalism programs in the school curriculum and a partnership with the San Francisco Peninsula Press Club.

Zhang is working on relaunching the publication in late March under the faculty oversight of English teacher Raphael Kauffmann. "You can't have a democracy without freedom of information," Zhang said. "And I'm proud to be one of those young journalists who care about the freedom of information." **(Joe Sciarrillo)**

Advocacy

KATHI AUSTIN

As the *Guardian* chronicled in a cover story last year ("Hunting the lord of war," June 23, 2008), San Francisco-based human rights investigator Kathi Austin has spent almost two decades tracking down and exposing those who have made a business out of human rights violations.

Most recently, Austin helped bring the notorious Viktor Bout, a Russian entrepreneur accused of illegally trafficking weapons to brutal regimes from Colombia to the Congo.

"A human rights violation is considered a violation that is carried out by a state actor," Austin told the *Guardian*. "We were trying to change the whole field of human rights to philosophically say we should be going after these private perpetrators as well."

Thanks largely to Austin's work, Bout was arrested in Thailand in March 2008 and will likely face criminal charges in the United States. Despite working in treacherous places like Angola and Rwanda, doing meticulous and time-consuming research, Austin said her approach is simple: "What's wrong and who's doing it?"

Her patience and persistent pursuit of international justice have led Austin to positions at the U.N., the World Bank, the Center for Human Rights, and the Council on Foreign Relations, to name a few. A Paramount picture featuring Angelina Jolie as Austin is reportedly in production — a fittingly karmic return of celebrity for someone who has worked so long under the public radar. **(Breena Kerr)**

Electronic access

MAPLIGHT.ORG

Once upon a time, before 2005, the only way to connect the dots between the dollars contributed to politicians and the special access and favorable laws they subsequently granted to contributors was to wade through reams of campaign finance filings. While everyone knew that money talked, few knew just how much campaign cash was dictating public policy.

But now, thanks to MAPlight.org, a Berkeley nonprofit that uses sophisticated analytical tools to produce visually pleasing, easy-to-use charts, there is now a fun, simple way to follow the money.

MAPlight began by putting up data connected to the pro-consumer bill informally known as the Car Buyer's Bill of Rights. "The data showed that car dealers gave twice as much to Sacramento legislators who voted to kill the bill than to those who voted to pass it," executive director David Newman recalled.

Next, MAPlight pioneered the combination of campaign dollars and politicians' votes when it launched its U.S. Congress site in May 2007. Most recently its research showed that House members who voted for the $700 billion financial bailout bill received 50 percent more money from the financial services industry than those who voted against it.

Newman plans to expand to all 50 states. "Wherever there is journalism to be done, MAPlight can provide support and help promote openness and transparency in government." **(Sarah Phelan)**

The Northern California Chapter of the Society of Professional Journalists hosts its annual James Madison Awards dinner March 18 in the New Delhi Restaurant, 160 Ellis St., SF. The no-host reception begins at 5:50 p.m. followed by dinner and the awards programs at 6:30 p.m. Tickets are $50 for SPJ members and $70 for non-members. For reservations or information, contact Freedom of Information Committee chair David Greene at (510) 208-7744 or dgreene@thefirstamendment.org or visit www.spjchapters.org/norcal.

GUARDIAN LAWYERS WIN MAJOR AWARD

California's chief justice presented the *Guardian*'s lawyers with a major statewide award March 2, recognizing our predatory-pricing case against *SF Weekly* as one of the most important cases of 2008.

In a ceremony at the Carnelian Room atop the Bank of America Building, Chief Justice Ron George recognized Ralph Alldredge, Richard Hill, and E. Craig Moody as recipients of *California Lawyer* magazine's California Lawyers of the Year Awards. The magazine chose 22 cases from the many thousands filed, litigated, and arbitrated every year in the state, saying the lawyers "made a profound impact."

Alldredge, Hill, and Moody handled the five-week trial that ended with the *Guardian* winning a $6.4 million judgment against the *Weekly* and its parent company, New Times (now owned by Village Voice Media). A jury found that the *Weekly* had sold ads below cost in an effort to drive the *Guardian* out of business.

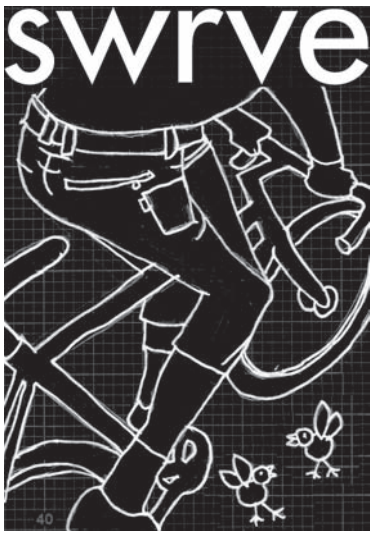
Judge Marla Miller later raised the award to more than $18 million. The case is on appeal.

"In a David-and-Goliath face-off between San Francisco's two man rival alternative weeklies, this legal team deftly made the unfair competition case for the San Francisco *Bay Guardian*," the award citation read.

Congratulations to Ralph, Rich, and Craig, who fought an uphill battle for years against a bigger and better-financed opponent. **(Tim Redmond)**

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Think globally, shop locally

By Juliette Tang
› culture@sfbg.com

GREEN CITY When we say a product is "eco-friendly," what we really mean is "eco-friendlier," as in "less ecologically damaging to the environment than available alternatives." The manufacturing process always has some negative effect on the environment, and while products may be labeled organic, biodegradable, recycled, acid free, ecospun, fair-trade, unbleached, vegetable-based, cruelty-free, or all-natural — they all require land, unclean energy, and unrenewable resources to produce.

The easiest way to start thinking eco-friendliest is to take into account the enormous amount of energy used in distribution. Sure, it's unrealistic to expect all of our products to come from California, because certain things, like lifesaving medicine or Belgian ale, don't have homegrown substitutes. But some items *do* have nearby equivalents. Here's a guide to some of our favorite stylish eco-stops for locally manufactured gems.

For eco-friendly home goods, make sure you stop by Russian Hill's **Spring** (2162 Polk, SF. 415-673-2065, www.springhome.com), where you can get your Coyuchi organic cotton sheets, Method home care products, Sara Paloma vases, International Orange spa goodies, Erbaviva homeopathic baby products, Naya bath salts, Nectar Essence aromatherapy sprays, and EO bath and body things, all in one trip. Did I mention that all these companies are California-based?

Another favorite on the spendy eco-boutique front is **Eco Citizen** (1488 Vallejo, SF. 415-614-0100, www.ecocitizenonline.com), which carries sustainable high-end clothing and showcases several talented local designers, including Sara Shepherd, the San Francisco clothier who creates conceptual, modern styles in black and white. While you're there, be sure to ask about Jules Elin, a designer from Novato who works solely with organic and recycled fabric, and whose feminine, whimsical jackets are perfect for life in a perpetually spring-like city.

If you're shopping for tomorrow's green warriors, try **Mabuhay**'s (1195 Church, SF. 415-970-0369, www.mabuhaykids.com) eco-friendly children's clothing, featuring San Franciscan lines like Smallville by Jimin Mannick, who hand-sews lovely little garments for boys and girls. Jasper Hearts Wren play clothes for toddlers are decorated with charming details like rocket ships and birds crafted from felt made entirely from postconsumer recycled plastic bottles, and are made by Oakland's Heather Jennings and Lisa Schwartz.

And speaking of kids, **Ladita**'s (827 Cortland, SF. 415-648-4397, www.shopladita.com) owner, Christine Kay, has been wanting to open a boutique since she was a kid herself. At the sweet little boutique, whose storefront reads "Eco-friendly of course," check out Kim White's handbags created with vintage fabrics pulled from automobile upholstery, like a clutch made from a 1980s Camaro. Also keep an eye out for regenerated cotton socks by Love & Socks, made here.

Other places to keep on your radar? **Eco Boutique** (4035 18th St., SF. 415-252-0898, www.shopeco-boutique.com) offers glass products by Dharma, a Fort Bragg company — think wonderful little glass straws you can use instead of plastic disposable ones. **EcoLogiQue** (141 Gough, SF. 415-621-2431, www.ecologiquesf.com) offers 100 percent made-in-California T-shirts by Naked Cotton using organic cotton grown in the San Joaquin Valley. If you want to commission your own messenger bag, contact **Rickshaw Bagworks** (904 22nd St., SF. 415-904-8368, www.rickshawbags.com) and have a designer make one out of your own material, or choose from the on-hand selection of 100-percent postconsumer waste fabric. Rickshaw Bagworks makes each bag to order, so no unused bags sit around a showroom. **Clary Sage Organics** (2241 Fillmore, SF. 415-673-7300, www.clarysageorganics.com) offers a staff-designed, locally made line of yoga gear fashioned from ecologically sustainable materials. SF-based online retailer **Branch** (245 South Van Ness, SF. 415-626-1012, www.branchhome.com) offers plenty of eco-friendly furniture designed and produced in the city, including bamboo lamps by Schmidtt Design, recycled rubber coasters and placemats by JoshJakus, and recycled cork trays by Urbana Designs. SFBG

Tourists eat sourdough bread.

San Franciscans eat sourdough pizza.

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7th Annual Best BARTENDER in the Bay Contest!

It's once again time to shine the spotlight on those who keep us well. Vote online* for your favorite bartenders in the categories listed below:

1. SEXIEST MALE BARTENDER
2. SEXIEST FEMALE BARTENDER
3. FUNNIEST BARTENDER
4. BARTENDER WITH THE BEST COCKTAIL INVENTION (INCLUDE NAME OF COCKTAIL)
5. BEST BARTENDER TO CONFESS YOUR SINS TO (SHRINK BEHIND THE BAR)
6. CRAZIEST BARTENDER
7. CRANKIEST BARTENDER

And just for voting, you'll be entered to win a free pair of cool new kicks courtesy of KangaROOS sneakers! AND you'll also get a chance to attend our private, exclusive industry-only celebration of the winners!

The Bay Area's favorites will be featured in the spring 2009 installment of Scene: The Guardian Guide to Nightlife and Glamour, coming **March 25th**!

VOTE NOW!

Contest sponsored by KangaROOS GUARDIAN SFBG.COM

*Visit sfbg.com/promo to start voting now!

FRIDAY NIGHTS
at the de Young

March 13

From 5–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.





Left image: Yves Saint Laurent, *Marina Schiano in Evening Gown,* Fall-Winter 1970. © The Estate of Jeanloup Sieff.
Right image: Making fashionable top hats from silks and papers. Photo by Nicole Schach

VIEW the special exhibition ***Warhol Live***, the first comprehensive exploration of Andy Warhol's work as inspired by celebrity and the music industry. Also see the exclusive U.S. presentation of the special exhibition that celebrates the life of ***Yves Saint Laurent*** and showcases 40 years of creativity.

EXPERIENCE the music of **Aza: Timeless Music of Morocco**.

SCREEN ***Couch*** (1964, 54 min.), a silent movie that shows visitors of The Factory, such as poets Allen Ginsberg and Gregory Corso, and writer Jack Kerouac, "performing" on camera, seated on an old couch.

LISTEN to Linda Gass as she lectures on **"Radical Self-Expression: The Costumes of Burning Man."** Begins at 7pm in the Koret Auditorium.

CREATE your own **top hat** with inspiration from YSL.

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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This program is supported by the Koret Foundation and is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation

Golden Gate Park
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deyoungmuseum.org
415.750.3600

de Young

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN **PICKS**







MARCH 11-17, 2009

BEATS ME

By Johnny Ray Huston
› johnny@sfbg.com

He's a Paradise Garage peer of the late, great Larry Levan. He's created classic remixes for Arthur Russell, the Smiths, and Musique. He mixed Depeche Mode's 1990 *Violator* (Reprise). His family name — Kevorkian — has deathly connotations, but he brings dance floors to life. Any visit by Francois K is an event, and his DJ gig at Vessel on Thurs/12 is no exception.

DJ Prince Language says that Francois K's early-'80s remixes are the template for the disco edits he creates today. "Disco music is implicitly political," he also says. "Implicit in the best sense of the word." You can connect the dots on Sat/14, when — two days after Francois K touches down — Prince Language comes to SF's Paradise Lounge.

www.vesselsf.com,
www.paradisesf.com

WEDNESDAY
MARCH 11

FILM

Belle de Jour
Leave it to France to host to a dashingly elegant movie about prostitution with subtle masochistic undertones during the height of the sexual revolution. The 1967 classic *Belle de Jour* stars Catherine Deneuve, who has more seductive allure in her thumbnails than most actresses possess in their whole bodies. She plays that most bewitching morsel of bed candy, passionate protagonist Séverine Serizy, who ventures back and forth from her boredom-ridden life as a housewife to a job between the sheets at a high-class brothel. Legendary director Luis Buñuel's usual morbid eroticism assumes new forms in this haunting tale of tortured fantasies, wounded lovers, and subtle comedic jewels hidden in the rough. **(L.C. Mason)**

2, 7:15, and 9:30 p.m.; $6–$9
Red Vic Movie House
1727 Haight, SF
(415) 668-3994
www.redvicmoviehouse.com

THURSDAY
MARCH 12

MUSIC

Rafter
Prone to snappy, get-down-to-it song titles like "Juicy," "Sassy," "Sweat," and "Noise," San Diego's Rafter crafted an unequivocal statement of purpose with last year's *Sweaty Magic* EP (Asthmatic Kitty). Their goal: to rain a joyfully messy noise on the dancefloor. Having made a lateral move from distortion-giddy collage-rock recordings to delirious spazz-funk, the project — pivoted around producer and multi-instrumentalist Rafter Roberts — continues its madly inspired scurry across genres. Looking for a Devo-lutionary take on Afrobeat and Brazilian tropicália, filtered through the electro grooves of Roger Troutman? Listen up. **(Todd Lavoie)**

With Viva Voce and We Is Shore Dedicated
8 p.m., $12
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

LIT/EVENT

An Evening with Daniel Grandbois
Daniel Grandbois writes short stories that can be read in less than three minutes, but they soak into your subconscious like ink into a baguette with surreal artistry. And Alfredo Benavidez Bedoya further tickles the retinas with his brilliant, debauching woodcuts. Together they've produced *The Hermaphrodite: A Hallucinated Memoir* (Green Integer, 144 pages, $14), an art book "to be carried in the pocket, taken on journeys, opened to any page, and consulted for its absurd brand of wisdom." Tonight, Grandbois has accompaniment from Elin Palmer and Kal Cahoone on violin, accordion, and Nyckelharpa. **(D. Scot Miller)**

6:45 p.m., free
City Lights Books
261 Columbus, SF
(415) 362-8193
www.citylights.com

VISUAL ART

"Simon Reilly: Duality"
The experience of getting the vapors (or in hip-hop terms, catching the vapors) takes on a different form in Simon Reilly's hypnotic installations. You'll get misty seeing Reilly's *Shroud* (in which a diorama of a city is covered in machine-made clouds of condensation) or *Tornado* (in which a variety of facsimile wind-funnels are guarded by canine sentries). Reilly has explored connections and rifts between nature and artifice through volcanic video postcards and experiments in mousetrap suspense. In "Duality," he develops and perhaps doubles these endeavors to a disorienting degree. **(Huston)**

6–9 p.m. (show continues through April 18), free
David Cunningham Projects
1928 Folsom, SF
(415) 341-1538
www.davidcunninghamprojects.com

FRIDAY
MARCH 13

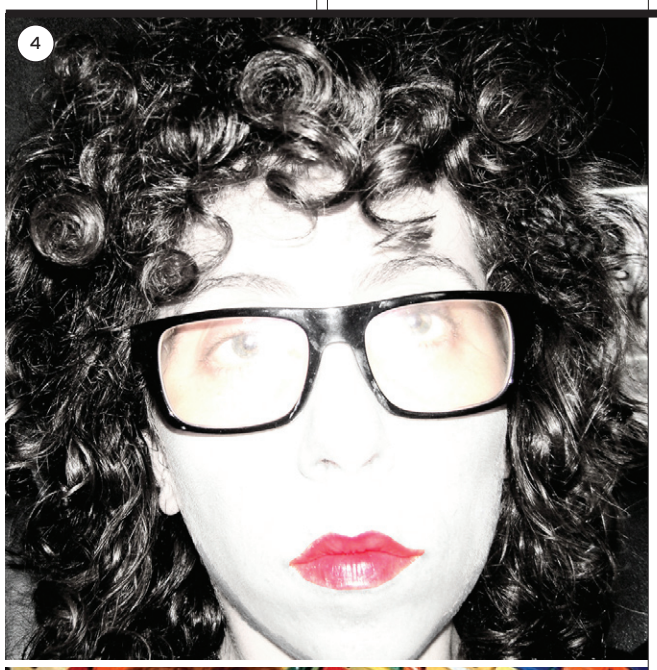
MUSIC

Tyr and Alestorm
Two excellent nautically themed bands are coming to town — if you don't have your sea legs about you, now's a good time to track them down. Tyr hails from the Faroe Islands, a tiny archipelago southeast of Iceland, and the band draws on its rich Viking heritage to craft epic sagas of longships and Norsemen, inflecting their metal with folk melodies and arcane traditional time signatures. The Scotsmen in Alestorm take a more humorous tack, pounding out jig-inducing tales of piracy on the high seas. Whichever seafaring era you prefer, there's plunder in store. **(Ben Richardson)**

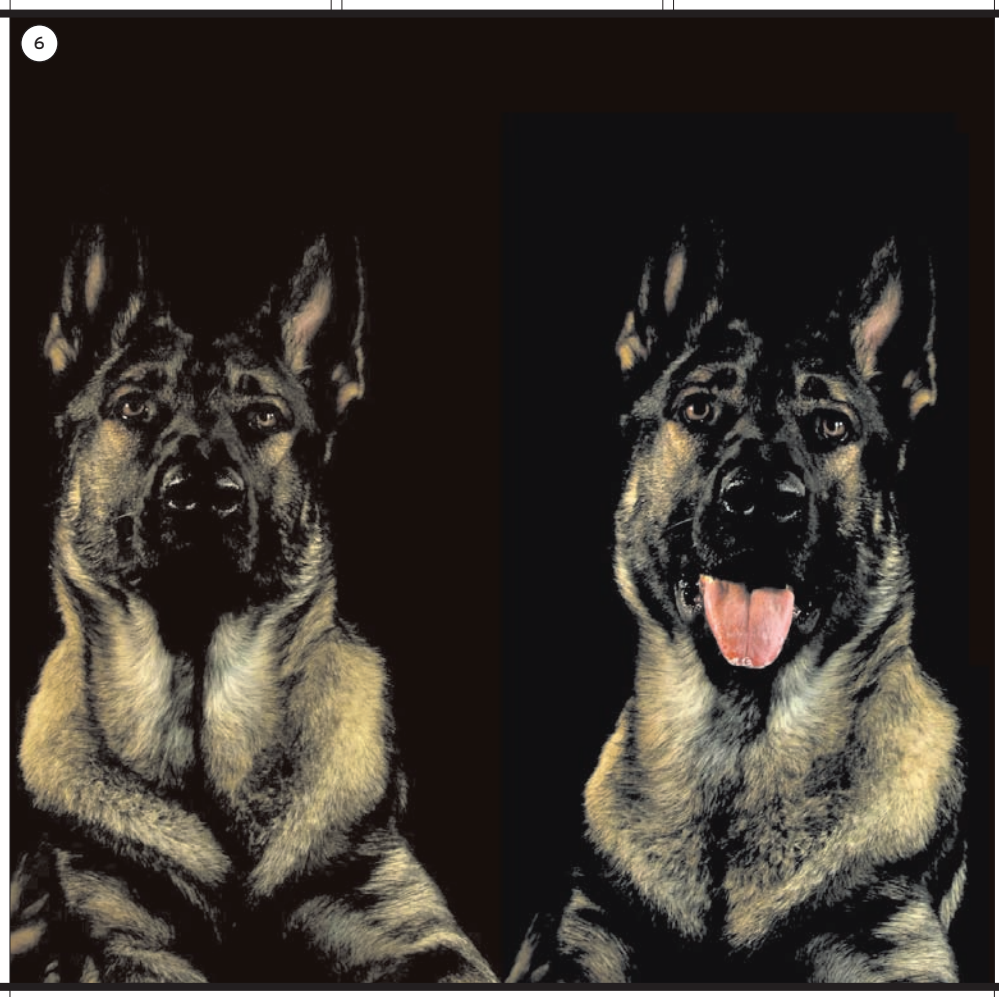
With Suidakra and Beercraft
9 p.m., $18
Parkside
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www.theeparkside.com

VISUAL ART

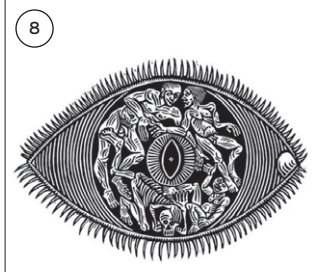
"Ilona Sturm: El Centro Histórico"
Street photography's not an enterprise for the fainthearted. Photographer Ilona Sturm recently returned to Mexico City, where she spent her tenure as a student 25 years ago, in an endeavor to preserve the lives of Mexico City's Centro Histórico denizens on film. The historical district she encoun-

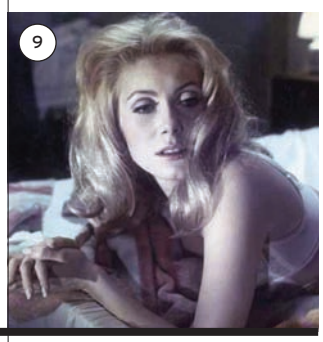












tered was far different from the one of her memories — in 2001, it was cleared of its "marginal" people by the president of Mexico and the mayor of the *Distrito Federal*. Sturm's photos, collected in an exhibition at the La Peña Gallery, showcase the vibrant communities of El Centro and the neighborhood's class inequalities. **(Danica Li)**

5–6:30 p.m. (show continues through March 28)
La Peña Gallery
3105 Shattuck, Berk.
(510) 849-2568
www.lapena.org

MUSIC

The Von Bondies
The Von Bondies' new album, *Love Hate and Then There's You* (Majordomo), is the long-overdue follow-up to 2004's *Pawn Shoppe Heart*. The band has gone through some personnel changes in its almost 10-year history. Even if Sympathy for the Records' founder Long Gone John might not even recognize the group anymore, Jason Stollsteimer (best known for getting KO'd by former producer Jack White) remains in the limelight. The Von Bondies' third full-length, *Love Hate*, is polished and slick — a far cry from the Detroit garage rock of yore. Check them out and see how quickly a few years absence from the music biz can evolve your style. **(Andre Torrez)**

With Nico Vega and Aarrows
10 p.m., $12
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

FILM

Journey from Darkness into Light: A Spooktacular Program of Films by Kerry Laitala
San Francisco artist Kerry Laitala is an experimental filmmaker — literally. Her themes tend toward the supernatural, but her work is shaped by her ability to manipulate and alchemize real materials via hand-processing and other techniques. Laitala's celluloid becomes a shape-shifting presence — flickering images and unexpected effects recall cinema's past while hinting at something completely otherworldly. A pair of 16mm programs by Laitala kicks off with shorts like 2003's queasy disease meditation, *Out of the Ether*. Next week brings one of her most mesmerizing works, 2006's magic-lantern melee, *Muse of Cinema*, and the rarely seen projector performance piece, *Little Bassy Velvet*. **(Cheryl Eddy)**

8 p.m. (also March 20, 8 p.m.), $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

MUSIC

Plays Monk
Thelonious Sphere Monk: if this is not the coolest name ever produced by the human mind, then I don't know what is. Many people consider the celebrated pianist, composer, and eccentric to be the father of bebop. His music is oft-phrased but frequently mispronounced. Ben Goldberg on clarinet, Scott Amendola on drums, and Devin Hoff on contrabass set things straight — and crooked — through Plays Monk, a trio that celebrates the melodious thunk of Thelonious Monk with the proper mixture of reverence and irreverence. The intimate Red Poppy Art House is a perfect venue for music that harkens to the days of the Judas eye. **(Miller)**

> They celebrate the melodious thunk of Thelonious Monk with the proper mixture of reverence and irreverence.

8 p.m., $10–$15 suggested donation
Red Poppy Art House
2698 Folsom, SF
(415) 826-2402
www.redpoppyarthouse.org

SATURDAY
MARCH 14

MUSIC

Keith Jarrett
David Foster Wallace must have identified with Keith Jarrett's busy fingers — why else send a band of acid-fried youths to one of the pianist's concerts in the 1989 short story "Girl with Curious Hair?" I've gotten lost myself listening to Jarrett's twisty renditions of standards like "Autumn Leaves," though the pianist's famous caws give his improvisational flights an earthy vibrancy. At this Cal Performances event, he plays with bassist Gary Peacock and drummer Jack DeJohnette. To say they're sensitive to each other's musicianship is, at this point, a gross understatement; this trio's music encompasses the full potential of spontaneity and sense. **(Max Goldberg)**

8 p.m., $38–$78
Zellerbach Hall
Lower Sproul Plaza (near Bancroft at Telegraph), Berk.
(510) 642-9988
www.calperfs.berkeley.edu

FILM/VIDEO

Other Cinema: Lounge Anomalies
Can it be true? Is Other Cinema old enough to celebrate a silver anniversary? Mastermind Craig Baldwin has the right hair color for such an event, and he's joined by the cabaret-

CONTINUES ON PAGE 20 ››

(1) DJ Prince Language (see "Beats Me"); (2) Tyr raise their drinks to a gig with Alestorm (see Fri/13); (3) composer and musician Alvin Curran (see Sun/15); (4) poet Ariana Reines (see Sun/15); (5) Rafter plays at being your cassette pet (see Thurs/12); (6) canine sentries from Simon Reilly's "Duality" (see Thurs/12); (7) Plays Monk, caught playing some Monk (see Fri/13); (8) woodcut by Alfredo Benavidez Bedoya, from Daniel Grandbois' *The Hermaphrodite* (see Thurs/12); (9) Catherine Deneuve in *Belle de Jour* (see Wed/11).

TYR PHOTO BY BÁRÒUR EKLUND; ALVIN CURRAN PHOTO BY MARION GRAY; ARIANA REINES PHOTO BY DAVE REINES AND FLORENCIA VETCHER; RAFTER PHOTO BY LIZETH SANTOS



The Von Bondies (see Fri/13)
VON BONDIES PHOTO BY JIM NEWBERRY



PICKS CONT››

damaged duo Freddy — rhymes with indeedy — McGuire, whose vocalist just might possess the best tresses on the West Coast. The true heart of a thriving Artists' Television Access, Baldwin's Saturday night special says hello to spring and celebrates 25 years of mayhem with a program of soundies, Scopitones, and new sights by Struthers & Fields (a.k.a. pioneering video plunderers Animal Charm). Where else can you encounter Korla Pandit, Betty Boop, and Sammy Davis Jr. in one night? **(Huston)**

8:30 p.m., $7.77
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

SUNDAY
MARCH 15

LIT

The (New) Reading Series: Ariana Reines and Barrett Watten
Ariana Reines — the youngest poet to hold Berkeley's Holloway Chair in Poetry — has done the unlikely for poetry: she's reinstated the "I." The progression between her first book, a meditation on industrial slaughter called *The Cow* (2006), and her second, last year's superb "corruption" — via Gmail and tawdry scenes in European graduate school bathrooms — of the medieval courtly love poem *Coeur de Lion*, holds up Michael Silverblatt's claim that she's destined to be a crucial voice of her generation. Reines' poetry doesn't rescue the derided first-person narrative mode as much as it performs and revels in its degradation. It's as profound as it is debased — exactly like how it feels to live right now. **(Brandon Bussolini)**

6:30 p.m., $3
21 Grand
415 25th St., Oakl.
(510) 444-7263
www.newyipes.blogspot.com

MUSIC

Alvin Curran: *Shofar III*
In 2008, Alvin Curran made music with 250 instrumentalists on a commuter train as well as with the London Symphony Orchestra on the Thames River. Since he taught at Mills College for decades but now lives in Italy, a performance of *Shofar III* at the Contemporary Jewish Museum is a homecoming of sorts. Perhaps his life path is circular — his musical endeavors began in a mid-'60s Rome experimental scene where even Ennio Morricone pitched in with odd pitches. Built around the Jewish horn from which it takes its title, *Shofar III* builds from Curran's recent work with composer Bob Gluck. The first two installments, showcased at the Contemporary Jewish Museum last year, were truly resonant. **(Huston)**

3–5 p.m., $20–$25
Contemporary Jewish Museum
736 Mission, SF
(415) 655-7881
www.thecjm.org

TUESDAY
MARCH 17

VISUAL ART

"Maria Forde: Advice Portraits"
Severely bitten nails, extra gray hairs, and jittery nerves are just some of the symptoms of these dark times. Just when we all feel like running home to Mommy for hugs, comfort, and hot chocolate, Bay Area artist and zinester Maria Forde comes along with a collection of advice portraits. This amalgam of sketches of friends young and old depicts people offering individual nuggets of wisdom to their fellow humans, and you can bet it'll serve as a temporary cold compress on your feverish stock portfolio or ailing 401(k). Forde's 96-year-old Iowan grandmother lent her retirement-home neighbors for the project, meaning hard-boiled knowledge about life on earth is just a Needles and Pens trip away. **(Mason)**

Noon–7 p.m. (show continues through April 26), free
Needles and Pens
3253 16th St., SF
(415) 255-1534
www.needles-pens.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

LOCAL ARTIST Lindsey White
TITLE *Wonder* (from the series *A Field Guide to the Atmosphere*), c-print, 50 by 40 inches.
THE STORY "I look for truth in everyday objects. I find solitude in the ones that offer me gateways elsewhere. For example, I came across a metal-encased flashlight with the brand name Wonder written across the front. This flashlight offers itself as a multifaceted tool of discovery. Everyday magical acts are happening before our eyes, but how often do people identify what they're seeing as extraordinary?"
BIO White was born in Tulsa, Okla. She teaches at the California College of the Arts and is currently an Artist in Residence at the Kala Art Institute. Her work has been exhibited at Southern Exposure and Eleanor Harwood Gallery in San Francisco, and the Blackfish Gallery and Reading Frenzy in Portland, Ore. She is contributing to upcoming group shows in Izmir, Turkey, and Houston.
SHOW "A Field Guide to the Atmosphere," through April 10. Tues. and Thurs., 6–9 p.m.; Fri., 11 a.m.–5 p.m. Ping Pong Gallery, 1240 22nd St., SF. (415) 550-7483, www.pingponggallery.com
WEB www.magicmadesimple.blogspot.com



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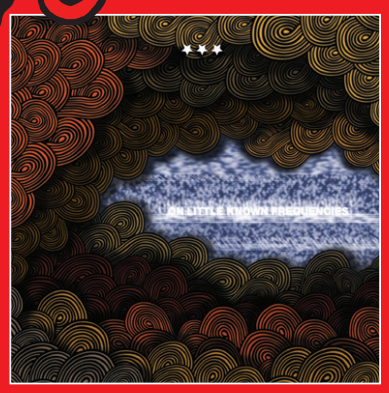
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Pineapple express?

FILM FESTIVAL In the late 1950s and early 1960s, Hollywood's hitherto stereotypical or simply indifferent portrayal of Asians progressed, albeit in one-step-forward-two-steps-back fashion. (Notably horrifying was Mickey Rooney's 1961 yellowface caricature as Holly Golightly's "Japanese" neighbor Mr. Yunioshi in *Breakfast at Tiffany's*.)

South Pacific (1958), *Flower Drum Song* (1961), *The World of Suzie Wong* (1960), and several Sam Fuller–directed pulp actioners (like 1959's *The Crimson Kimono*) promoted tolerance and understanding, however compromised they might look now. Nor is sincerity an issue in 1963's *Diamond Head*, which gets a rare revival screening at this year's San Francisco International Asian American Film Festival. This glossy Panavision soap opera, based on a pulpy novel (Peter Gilman's *Such Sweet Thunder*), offers a perfect mixed-message read of Hollywood's hesitant multiculturalist liberalism at the time.

Charlton Heston, then at the height of box-office stardom (concurrently a significant civil rights activist, before his infamous conservativism later in life) plays the politically aspirational, bullwhip-wielding macho Richard "King" Howland, ruler of a vast Hawaiian pineapple ranch. He's got a borderline incestuous interest in preventing kid sister Sloane (Yvette Mimieux) from marrying "half-caste" Paul (teen idol James Darren in light-cocoaface). That intervention is intervened by Paul's big brother Dr. Dean (*West Side Story*'s George Chakiris, two years later, again with the dusky "ethnic" makeup). Meanwhile Heston's "Dick" (ahem) hypocritically keeps mistress Mai Chen (a stilted Frances Nuyen, famed from *South Pacific* and ridiculously self-serving protests against 1993's *The Joy Luck Club* when her big scene was cut). Blackmail, jealousy, arguably accidental death, and provocative Caucasian hula-dancing likewise figure into the contrived melodramatics.

Diamond Head sports the sort of juicy-coarse plotting that used to be called "claptrap." It's not wholly camp yet. But the widescreen gloss, corny emoting, and sheer presence of über-alpha-male Heston at his Sir Smirksalot peak are getting there, fast. Buried somewhere in these vanilla histrionics are fairly sharp digs against ethnic prejudice. Mimieux even says, "Someday all bloods will be mixed and all races gone. Where's the loss?" — a remarkably hopeful statement for 1963. Or today. *Diamond Head* semi-embarrasses now. Yet it also tries admirably hard to get over its inherent miscegenationalist sensationalism, which does count for something. **(Dennis Harvey)**

DIAMOND HEAD
Sun/15, noon, $11
Castro Theatre, 429 Castro, SF
www.asianamericanmedia.org

THE MIX

(1) Nathaniel Dorsky on the value of finishing things at a post-screening Q&A, SFMOMA

(2) Mastodon's video for "Divinations," inspired by John Carpenter's *The Thing*

(3) Lô Borges, *Lô Borges* (Odeon/EMI Brazil): gorgeous music with cover art that begs for an LP reissue

(4) "Valley of the Dolls in 45 Minutes," Charlie Horse

(5) Arthur Russell, *Sleeping Bag Sessions* (Sleeping Bag/Traffic)

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music

Who dares follow U2, left, or Neko Case, center? Brooce, Beyonce, or *Pete Seeger*? Much as Bono attempted to appeal to Republican leaders during the post-Clinton years, U2's *No Line on the Horizon* seems to quietly revel in traversing borders, while Case is on the rampage in the name of Mother Nature. Also up and out this week in the Bay: the Black Keys' Dan Auerbach, top right, and Telekinesis, bottom right. Levitate now. | NEKO CASE PHOTO BY JASON CREPS









Change on the range

By Kimberly Chun
› kimberly@sfbg.com

SONIC REDUCER Who's afraid of growing up in public?



Chris Brown and Britney Spears both know the hazards of maturation amid the clatter of public chatter. Still, self-respecting musicmakers such as U2 and Neko Case, who know they must evolve — tax-dodging accusations, IMAX 3-D shrugs, fanboy crushes, and overwhelming side projects aside — are trying, judging from *No Line on the Horizon* (Universal) and *Middle Cyclone* (Anti-). Assorted feints and falters may have U2 and Case retro-cringing later, yet they're in sync with a change year, while critic-proof (meaning critic-ignored) discs by Nickelback linger at the top of the charts alongside recordings by outfits à la Coldplay, which seems to be earnestly doing its best to mime — et tu? — U2.

It helps, if like Bono, the Edge, Adam Clayton, and Larry Mullen Jr., you've detached yourself from any specific place, denomination, and demographic — though it's tough to completely shake U2's associations with Ireland, Christianity, and a certain '80s-originated optimism. If the combo bumped up against the Berlin Wall for *Achtung Baby* (Island, 1991), here, at the edge of the Arab world, it brushes against the ancient walls of Fez, Morocco, where they recorded with producers Brian Eno and Daniel Lanois.

No Line is a surprisingly measured and subdued recording. Despite Bono's self-conscious "sexy boots" references in "Get on Your Boots," U2 is older, likely wiser, and less ruffled by a sense of urgency. That's why the album's uptempo middle section comes off as somewhat contrived with its familiar arena-ready gestures, though the ensemble finds new ways to squeeze sparks of light and life from a now-hidebound sound, seemingly inspired by the tabula rasa desert. There's the moaning guitar of "Magnificent," the keyboard runs of "Breathe," the helicopter-like swoop barely limning "Fez — Being Born," the weary journalist's noir ramblings on "Cedars of Lebanon," and the way the band takes the roundabout way into songs like "Moment of Surrender." Tracks such as "Unknown Caller," which rides on commands like "Restart and re-boot yourself" and "Shout for joy if you get the chance," give the impression that U2 is still attempting to access a global network of fruitful narratives: all it needs to do is quiet its hive-mind to receive new messages.

This isn't *Pop* (Island, 1997) — though obviously widescreen pop still has its uses for vital live performers plying their new disc during a weeklong *Letterman* residency and on a forthcoming world tour. While *Achtung Baby* ushered in a more electronic U2, *No Line* draws its connections — with help, no doubt, from Eno — to the contemporary music that touched European pop in the '80s *and* today's synthesized sounds from the north.

In spite of the news of her relocation to Vermont, Case is also searching the dust for enlightenment — the dirt of Tucson, Ariz., along with desert dwellers Calexico and Howe Gelb and marquee names Garth Hudson of the Band, M. Ward, and A.C. Newman. She's still a wild child — a quality she so brilliantly trapped in *Fox Confessor Brings the Flood* (Anti-, 2006) — although she's taking charge with new aggression. Check her cover image brandishing a sword atop the hood of a muscle car and her pseudo-lawyerly liner notes ("I, Neko Case, acted alone in the creation of this album...").

Case's voice — forever soaring with heady blue-skies power — continues to be a joy, backed by a wealth of indie lady warblers like Sarah Harmer and Nora O'Connor. Tunes like acoustic-guitar-filagreed "Vengeance Is Sleeping" and the loaded fragment "The Next Time You Say Forever" work off the imaginative leaps sprinkled within her stories: "It's a dirty fallow feeling," she wails in the latter, "to be the dangling ceiling, from when the roof came crashing down. Peeling in the heat. Vanish in the rain." All delivered with her now-trademark wedding of Leonard Bernstein lyrical drama and Loretta Lynn working-class grit.

Much has been said of Case embracing her own force of nature rep with *Middle Cyclone* — literally as with "This Tornado Loves You" and a cover of Sparks' "Never Turn Your Back on Mother Earth." But then we gathered as much after *The Tigers Have Spoken* (Anti-, 2004). Moreover Case and company's energy seems to flag with well-meaning but lackluster numbers like "Prison Girls," at which point I found myself wondering when this cyclone would come crashing to an end. Case's musical palette may be expanding, but can she keep her wits — and her wisdom concerning country/pop concision — about her in the tempest of her imagination? "I do my best," she sings on "I'm an Animal," "but I made a mistake." All is forgiven — there's much here to chew on — but one hopes Case braves life without her protective critter armour next time around. SFBG

FARE WEATHER

LAKE
Jump in: oh, the places the Olympia, Wash., easy-listening groove lovers will go. With Half Handed Cloud and Little Wings. Wed/11, 9 p.m., $7. Hemlock Tavern, 1131 Polk, SF
www.hemlocktavern.com

TELEKINESIS
The ethereal Merge indie-ists attempt to move us with their minds again, soon after their Noise Pop turn. With Say Hi..., Built for the Sea, and Anderson. Thurs/12, 8:30 p.m., $12. Bottom of the Hill, 1233 17th St., SF
www.bottomofthehill.com

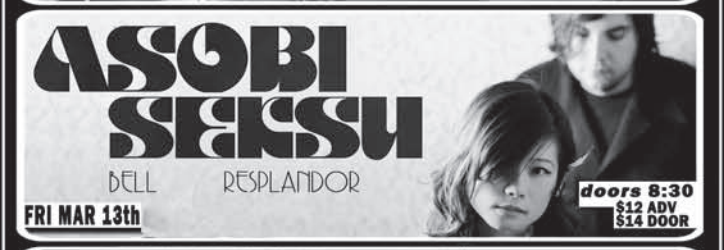
DAN AUERBACH
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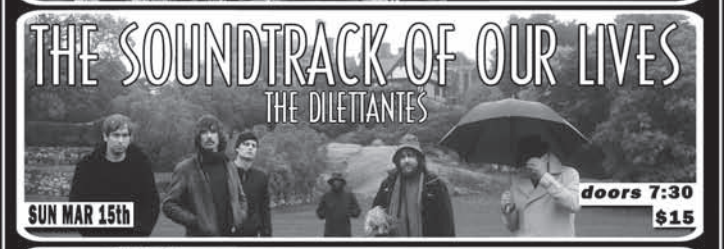
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PHOTO: RJ MUNA

Recreational transmissions

Ariel Pink traces pop's damaged past

By Brandon Bussolini
› a&eletters@sfbg.com

Ariel Pink's music has never existed above or apart from the scrambling music critics do to make sense of it. Not that the busted transmissions making up his *Haunted Graffiti* series could ever be accused of careerism or provocation. The multiyear lapse between the initial release of his tapes and their reissue under Animal Collective's Paw Tracks imprint is a requirement for so-called outsider cred, though using the term for an art-schooled kid from Los Angeles is dubious. But even viewed cynically, it's a serious lacuna, one that doesn't cotton to Internet imperatives of irony, fidelity, or decipherability.

The received wisdom holds that Pink's hiss-scored no-fi home recordings are a ghostly take on 1970s MOR/AM radio pap. He does spend serious time anchored in Yacht Rock Cove, particularly on HG entry *Scared Famous* (self-released, 2002; Human Ear Music, 2007). The cramped verses of *Scared*'s exemplary "Gopacapulco" open onto a jingle-chorus, a glimpse of cruise ship Thanatos. The album's other memorable tracks find him slipping through more schizo territory, with Pink mainlining Deniece Williams over the irrepressible pharyngeal keyboards of "Are You Gonna Look After My Boys?" and huffing Scotchgard on the Kinks' village green via "Beefbud."

This is music that does more than point to other music, though. If there's a lasting appeal to Pink's music, it doesn't have to do with name-dropping or referentiality — it has everything to do with making these connections problematic, suggesting an outside to the music only to bounce the listener back on the artist's hermetic world. That's another way of saying that Pink's deliberately shoddy craftsmanship is the point of his music: his verses, choruses, and bridges can be so nonlinear they make track divisions seem like an arbitrary nicety.

There's a tossed-off bit of cruise-ship pondering in Vita Sackville-West's 1961 novel *No Signposts in the Sea* that can partly clarify the way in which Ariel Pink is not ironic. Narrator Edmund caps a brief description of harbor cranes by imagining one picking up and flinging an automobile, thinking that the car would appear "as foolish as any object deprived of its rightful means of progression." There's no way Ariel Pink's music could be unironical, but the kind of built-in irony isn't automatic or mocking — the traces of pop moments past that make up the uneven surface of his music aren't floating there to show how ridiculous and impotent the feelings of our parents' generation were. Like his patrons in Animal Collective, Pink's music deals in, to paraphrase critic Mike Powell, the terror and murk of firsts.



Other delights: Ariel Pink plunges into the terror of firsts and the problems of craftsmanship.

Not to say there isn't humor to spare — just that I won't waste time trying to explain what's satisfying about misanthropic bursts like "mankind is a Nazi" on the 10-minute prog epic "Trepanated Earth" off *Worn Copy* (Paw Tracks, 2005). Pink's inability to recreate his ad hoc recordings live has earned him a special place in the annals of "you get what you pay for" online vitriol. But how can one expect him to be faithful to his recordings when the recordings aren't even faithful to themselves? SFBG

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LEGS THAT JUST DON'T QUIT: LONG LEGGED WOMAN HITS ITS STRIDE

Long Legged Woman seemed to come out of left field when it performed at the Eagle Tavern a few months back. The group had the feel of a touring band: freakish energy, precision, and a name I hadn't heard before. And the self-proclaimed 'Tardcore trio turned out to be a terrifically raucous opening act for some of San Francisco's most favored indie bands.

As drummer Justin Flowers informed me months later, Long Legged Woman may be new to SF, but its members certainly aren't new to the game. In fact, they're more south field than left field.

The three-year-old, once-Athens, Ga.-based thrash-rock combo was just "ready to get the fuck out of Georgia," Flowers told me as he sucked down Marlboros at a coffee shop. The outfit — which will import a fourth member from Georgia soon — has been reaping the benefits of its integration into the San Francisco underground ever since its move. An upcoming tour with Dark Meat to South by Southwest, accompanied by a 7-inch split, are just some of the big plans Long Legged Woman is optimistically pursuing.

One of the best things about music coming out of the past decade has been the birth of the most killer subgenres in the world. Psych-rock, surf punk, and deathcore — to name a few — are the direct results of the filtered interests of versatile musicians fitting all their favorite filthy influences into one song. Long Legged Woman is one of the finest examples of this. You must see them *and* own the record to get your fill.



Live, you will get a taste of Mayyors-esque thrash in terms of the vocals, while *Nobody Knows This Is Nowhere* (Pollen Season, 2008), which was recorded on a 4-track, offers a more psychedelic, garage-pop feeling and an eclectic batch of tunes. "We all write songs for the band," says Flowers with a slight Southern twang. "So they're always different."

Long Legged Woman finds its own sound by rotating members Gabe Vodicka, Alex Cargile, and Jeff Rahuba on bass, guitar, and vocals. The result is a ratatouille of Neil Young-meets-Death-in-an-opium-bar: it makes you want to light your flannel on fire and throw it onstage. **(Jen Snyder)**

LONG LEGGED WOMAN
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ONLY THE HITS: UNDERGROUND SENSATION KURT VILE MAKES CLASSIC ROCK, HIS WAY

Philly's Kurt Vile, a self-described homebody and "total record head," has been bashing out one jam after the other ever since his bluegrass-crazed father bought him a banjo for his 14th birthday. Born and raised just outside city limits in a town called Lansdowne, Vile got bitten by the music bug early on, listening to "bluegrass shit like Doc Watson" in his dad's car while also being "way into acoustic, weird Beck, Pavement, and Sonic Youth and all that" before schooling himself on the likes of Brian Eno, John Fahey, and Neil Young.

"I've always been obsessed with a ton of bands — just buying lots of music — and always wanted to play guitar," he explained by phone from the brewery he works at in Fishtown, a section of Philadelphia he characterizes as the "Williamsburg of Philly." "I'm kind of like a sponge and read a lot of rock bios too, so once I get obsessed, I just buy everything by whoever I'm really obsessed with, and it just turns into an influence."

Already seven self-issued CD-Rs deep, Vile's official debut, *Constant Hitmaker* (Gulcher), finally came last February, and spent much of the year as a buzz album. A compilation of Vile's faves among his batch of CD-Rs, the album opens with "Freeway" — a true rock anthem that's got all of the psych-pop and classic-rock fixings in all the right places. *Constant Hitmaker* also has neat little rustic-sounding fingerpickers like "Classic Rock in Spring" and "Slower Talkers" and includes plenty of tripped-out fuzz rockers for those who hail Spacemen 3 as godhead.

"There's definitely a classic rock influence



there," Vile said of *Hitmaker*. "I'm a fan of the song, and certain artists on classic rock radio have that thing where everything they do is great. 'Freeway,' for instance, sounds like Tom Petty and has that American pop feeling, but I also like to think that I make it my own, too."

Heading down the coast this week for his first West Coast tour, Vile is looking to having a prolific 2009: he plans to release both solo material and music from his band Kurt Vile and the Violators and unleash a whole stack of wax on banners like Mexican Summer, Skulltones, TestosterTunes, Woodsist, as well as a new full-length he's currently shopping around to majors. **(Chris Sabbath)**

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PHOSPHORESCENT
To Willie
(Dead Oceans)

Matthew Houck — the woolly-toned, woozy-headed murmur behind the Phosphorescent handle — has a gift for making even the most raging of post-hoedown hangovers sound like a metaphysical awakening. His last album, 2007's *Pride* (Dead Oceans), welded wraithlike gospel hums à la Spacemen 3 with Spartan countrified folk. The result was a quiet revelation. Now, with *To Willie,* Houck steps up as an equally engrossing interpreter. This collection of Willie Nelson covers manages to pledge devotion to the country legend while still cloaking it all in Houck's signature ghostly ramble.

Bestowed with an after-hours ambiance similar to Nelson's 1998 underappreciated *Teatro* (Island), *To Willie* benefits greatly from Houck's trawl through the vocalist's colossal back catalog. "Reasons to Quit" finds the original's self-deprecating humor torn away to reveal a brittle tale of addiction, while "Walkin'" wraps the roadhouse weeper in a pedal steel-glowing haze. The disc is at its most potent when Houck's trademark shaggy-dog gospel comes to the fore. His "Too Sick to Pray" is divinely bright-eyed, and "Pick Up the Tempo" serves up stirring testimony for the strictly secular set. **(Todd Lavoie)**

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MAVADO
Mr. Brooks: A Better Tomorrow
(VP)

David Constantine Brooks, a.k.a. Jamaican singjay Mavado, is once again in survival mode. Having endured a test at the Dec. 26, 2008, Sting dancehall concert in Kingston where he lyrically dueled rival Vybz Kartel on the latter's home turf, Brooks began 2009 with multiple singles in the Jamaican charts. Among the hits included on Brooks' second full-length, *Mr. Brooks: A Better Tomorrow*, is the spiritually minded "So Blessed," in which he rebuffs enemies who "want to kill me when I'm sleeping" by offering that "Jah is my everything." It's a surprising statement for an artist whose debut, *Gangster for Life* (VP), was riddled with tracks describing his violent "marrow a fly" existence.

That's not the only revelation on *A Better Tomorrow,* which sees Brooks balancing loyalties to his Cassava Piece-Kingston ghetto neighborhood and international stardom. The album is punctuated by an overall redemptive and uplifting tone, illustrated by songs like "Overcome," produced by vocalist Freddie McGregor's talented scion Stephen, and the international hit "On the Rock," which boasts, "a mi them can't stop." But thug inclinations are still present on tunes like "Life of a G," "Real Killer," and the nihilistic "Gangster Don't Play." Bouncy party tracks "So Special" and "Money Changer" eventually surface to break the tension. Interludes of biblical psalms theatrically bathed in Wagnerian string arrangements, cathedral bells, and realistic gun reports add narrative to the 16-song collection. Like a good crime novel, Brooks' latest raises more questions about his future than it answers. **(Tomas Palermo)**



ETHAN ROSE
Oaks
(Holoscene)

Portland, Ore., may well have more ambient drone artists per capita than any other city in the country, but the results are hardly homogenous. The difference between Adam Forkner's improvised White Rainbow loop mantras and Ethan Rose's carefully inscribed electro-acoustic alchemy, for instance, is both tonal and conceptual, with Rose providing the Eno-like model of calculated repose to Forkner's Fripp-inspired shamanism. Rose has created a distinct niche by processing and reshaping sounds sourced from dusty music boxes and player pianos. He operates in a similarly fine-grained realm as the Books and Lucky Dragons, though he forgoes glitch for smooth, contemplative continuity.

For *Oaks*, Rose turned to an antique Wurlitzer theater organ housed in a Portland roller rink for inspiration. Rose helped repair the instrument, and *Oaks* is suffused with the tinkerer's delight in a machine with many moving parts. The album functions as a document of object and setting, but Rose's digital means of abstraction transforms a straightforward act of recording into a meditative means — one tinged with memory and wistfulness. Rose, who helped score Gus Van Sant's *Paranoid Park* (2007), produces the musical equivalent of the Portland director's apprehensive slow-motion tracking shots. One occasionally pinpoints the mighty Wurlitzer's pipe-drawn breath ("Scenes from When") or its tinkling bells designed to amuse children ("Bottoms"), but *Oaks* is stateliest in its drift. **(Max Goldberg)**

local grooves

BORED STIFF The Sad Truth (Solidarity)

Ever since the early '90s, when Bored Stiff arrived on the local hip-hop scene, the San Francisco crew has tirelessly perfected its unique yet distinctly Bay-flavored hip-hop sound — one that effortlessly encompasses all schools of regional hip-hop and rap. Only on a Bored Stiff album can such stylistically different MCs as the Grouch and the Jacka perfectly blend into the group's overall street but still conscious tone and sound, as they do on Bored Stiff's tight new album, *The Sad Truth*. The 21-track CD includes such standouts as "A Way Out," featuring the Jacka, and the autobiographical "@ A Distance." "January 19th" and "Hey Jo" are both dedicated to former member Jo Jo, who passed in 1996. *The Sad Truth* is that Bored Stiff deserve a lot more attention than it typically receives — and this disc proves just how deserving they are. **(Billy Jam)**

BORED STIFF With Z-Man and Opio. March 21, 9 p.m., $10. Jelly's, 295 Terry Francois, SF. www.jellyscafe.com

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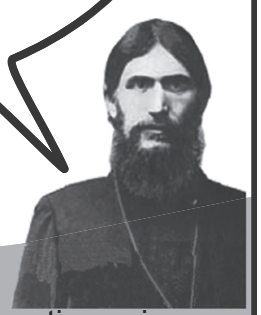
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Death Sentence: Panda!



» PREVIEW Who can bring together Bay Area noise-improv scene and tween mixtapes? Death Sentence: Panda!, that band of merry, absurdist experimentalists that sprang from the loins of Total Shutdown, NAM, and Crack: We Are Rock. The local underground-music vets are now partying up their second long-player, *Insects Awaken* (Upset the Rhythm), a blistering drum-flute-clarinet-electronics-xylophone-sax tribute of sorts to the bitty critters that "swarm and have sex and then die a violent death," as flautist-multi-instrumentalist Kim West puts it.

Hardcore, Chinese and Korean folk, and marching band sounds are all pitched into the trio's dissonant sonic miasma — a blend that weirdly showed up on a mix West's public school teacher friend recently confiscated from a 14-year-old — and though it's been four years since the group formed, the noise hasn't been taken down a single notch.

"We're influenced by so many different kinds of music, whether it's more noisy or folky or hardcore-y — is hardcore-y is a word?" asks clarinet-multi-instrumentalist Paul Costuros at the ass end of a band practice before he sets off to DJ "Ska War!" at Casanova Lounge. "Our music has gotten *more* noisy, and we're dealing with more effects, atmosphere, and tone."

"I don't think it's noisier," responds drummer-multi-instrumentalist Chris Dixon.

"It's louder sounding," Costuros retorts.

"We were on a bunny hill before," adds Dixon, "and now we're on Twin Peaks."

"We were elves, and now we're eating dragons."

Death Sentence: Panda!'s U.K. label — which released its 2005 *Puppy, Kitty or Both* 10-inch and 2007 *Festival of Ghosts* album — needed little prodding. "We told them it was done before it was started," Costuros explains. The occasion? "It was for Chinese New Year," jokes West, who also plays in T.I.T.S. But seriously, "we were entering into a different realm of music-making, and we wanted to record that. Songs got longer, and I think it's a little more dramatic and more dynamic and not as cute and short and still a little tough."

"It redefines the genre of clarinet-flute-drum music," Costuros notes wryly. **(Kimberly Chun)**

DEATH SENTENCE: PANDA! With These Are Powers and Work. Sat/14, 9:30 p.m., $7. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 11

ROCK/BLUES/HIP-HOP

Azeda Booth, 60 Watt Kid Knockout. 9pm.
Jo Boyer, Larches, Dana Carmel Annie's Social Club. 8pm, $5.
Burnriverburn, White Witch Canyon, SuperGiant Parkside. 8pm, $6.
Carta, Arms and Sleepers, John Vecchiarelli Hotel Utah. 9pm, $6.
Rocco Deluca and the Burden, honeyhoney Independent. 9pm, $15.
Elvis Perkins in Dearland Café du Nord. 9:30pm, $15.
Insomniacs Biscuits and Blues. 8pm, $15.
Lake, Half Handed Cloud, Little Wings Hemlock. 9pm, $7.
Orange Peels, Besties, Make Me Red Devil Lounge. 8pm, $8.
RX Bandits, Tera Melos, Polar Bears, Pebaluna Bottom of the Hill. 8:30pm, $15.
Seconds on End Boom Boom Room. 9pm, $7.
Richard Swift, We Barbarians, Hot Toddies Rickshaw Stop. 8pm, $10.
» Zodiac Death Valley, Scarlet Symphony, Ferocious Few Elbo Room. 9pm, $6.

BAY AREA

Light Machine, Tornado Rider, Damn Handsome and the Birthday Suits Uptown. 9pm, free.
Redwood City blues jam Little Fox. 7pm, free.

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 7pm.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Greg Zema and Alex J.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, $10.
Mark Growden Sextet 285 Ninth St; www.climatetheater.com. 8pm, $12.
Masada String Trio Yoshi's San Francisco. 8 and 10pm, $45.
Lisa Sangita Moskow Meridian Gallery, 535 Powell; (415) 398-7229. 7:30pm, $10.
Simon Rose, Kanoko Nishi, and Kjell Nordeson New Langton Arts, 1246 Folsom; (415) 626-5416. 7:30pm, $10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

Joshua Eden and the Seeds Anna's Jazz Island. 8pm, $10.
David Sanchez with Orlando Lafleming, Henry Cole, and Lage Lund Yoshi's. 8 and 10pm, $10-16.

FOLK/WORLD/COUNTRY

Gaucho, Mitch Marcus Session Amnesia. 8pm, free.

BAY AREA

Balkan folk dance Ashkenaz. 8pm, $7.
Alasdair Fraser and Natalie Haas Freight and Salvage. 8pm, $23.50.

DANCE CLUBS

Balance Infusion Lounge. 9pm, free. With DJ Michael Toast.
Deeper! Darker! More! Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferrato.
Infatuation Vessel, 85 Campton; (415) 433-8585. 9pm, $15. With Boyz Noise.
Open Mic Night 330 Ritch. 9pm, $7.
Qoöl 111 Minna Gallery. 5-10pm, $5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

We All We Got Levende Lounge. 9pm. Hip-hop open mic and live performance mixer; this week's special guest is Kev Choice.

THURSDAY 12

ROCK/BLUES/HIP-HOP

Birthday Suits, Young Offenders, Pins of Light Knockout. 10pm, $6.
Cut Copy, Matt and Kim Fillmore. 8pm, $25.
Ex-Boyfriends, Bitesize, Control-R Eagle Tavern. 9pm.
Francis Xavier, Best Friend, Callow Kimo's. 9pm, $5.
Courtney Nicole, Davis Jones, Rebecca Cross, Anna Laube Hotel Utah. 8:30pm, $6.
» **Pack AD** Retox Lounge. 9pm.
Prids, Gliss, Catholic Comb Café du Nord. 9pm, $10.
Republic of Letters, Never Knows Best, Microfiche El Rio. 9pm.
Say Hi, Cryptacize, Built for the Sea, Anderson Bottom of the Hill. 8:30pm, $12.
Top Ten, Girls, Pleasure Kills, Obsessors Annie's Social Club. 9pm, $8.
Viva Voce, Rafter, We Is Shore Dedicated Rickshaw Stop. 8pm, $12.
Von Iva, Semi Precious Weapons, Killola Red Devil Lounge. 8pm, $12.
Wildildlife, Gunslingers, White Pee Hemlock. 9pm, $7.
» **Winds of Plague, Emmure, Terror, All Shall Perish, Ghost Inside, Underneath the Gun** DNA Lounge. 6pm, $18.
Gregg Wright Biscuits and Blues. 8pm, $15.

BAY AREA

Little Wolf and the Hellcats Ashkenaz. 8pm, $10.
John Seabury Beckett's. 10pm.
Trailer Park Rangers Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Jason Marion and Alejandro.
Masada Yoshi's San Francisco. 8 and 10pm, $50.
Stompy Jones Top of the Mark. 7:30pm, $10.
Marlina Teich with Ed Williams Brickhouse, 426 Brannan; (415) 820-1595. 6pm, free.
Vince Laetano Trio Savanna Jazz. 8pm.

BAY AREA

Jim Grantham Quartet Anna's Jazz Island. 8pm, $10.
Ladysmith Black Mambazo Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. 8pm, $24-46.

FOLK/WORLD/COUNTRY

Sea Cohen and the New Superhero Amnesia. 9pm, $7-10.
High Country Atlas Café. 8pm, free.
New Directions in Indian Classical Music Climate Theater, 285 Ninth St; www.climatetheater.com. 8pm, $7-15.

BAY AREA

John Cruz Little Fox. 8pm, $17.
Alasdair Fraser and Natalie Haas Freight and Salvage. 8pm, $23.50.
Tito y Su Son de Cuba Yoshi's. 8 and 10pm, $10-16.

DANCE CLUBS

Afrolicious Elbo Room. 10pm, $6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk with guests J Elrod and B Lee.
Bingotopia Knockout. 8-10pm, free. With Stacy Pants.
Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin heavy funk breaks, early hip-hop, boogie, and classic Jamaican riddims.
Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.
Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.
Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Locals Love Infusion Lounge. 9pm, free. With J Espi.
Motion Sickness Vertigo, 1160 Polk; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D_Ro Cyclist.
Play Vessel, 85 Campton; (415) 433-8585. With Andy Caldwell.

CONTINUES ON PAGE 32 »

Elbo Room

WED 3/11 9PM/$6 — ELBO ROOM PRESENTS ZODIAC DEATH VALLEY, SCARLET SYMPHONY, THE FEROCIOUS FEW

THU 3/12 9PM $6 — AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER, SENOR OZ WITH GUESTS J ELROD & B LEE

FRI 3/13 10PM FREE — ELBO ROOM PRESENTS FREE FUNK FRIDAY WITH DJS VINNIE ESAPRZA (HELLA TIGHT) B. CAUSE DJ FUNKLOR

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SAT 3/14 10PM $10 — BERSA DISCOS PRESENTS TORMENTA TROPICAL FEAT. DJ/RUPTURE (SOOT), DISCO SHAWN, OROL 11, MEX TAPE (OAXACA)

SUN 3/15 9PM $6 — DUB MISSION: THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL W/ DJ SEP, LUDICHRIS & GUEST DJ CRAZY BALDHEAD (DUBMISSION RECORDS/UK)

MON 3/16 9PM $6 — *** $2 DRINK SPECIALS JACK CONTE, ALL MY PRETTY ONES, DUBIOUS RANGER

TUE 3/17 6PM $8 — ALCOHOLOCAUST PRESENTS ST. PATTY'S DAY BASH: LA PLEBE, RIBZY, GET DEAD, ABRUPT, DOPE CHARGE, EXCUSE THE BLOOD

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★Sat 3/14 3PM FREE ALL AGES — METAL HAPPY HOUR SHOW: OH MAN, MILLION DOLLAR ITCH, KUMBULUS

9PM $7 — REDUCED TO RUIN, TAARGUS TAARGUS, HURTS TO LAUGH, THIS DRAMA (SPAIN)

★Sun 3/15 4PM FREE — TWANG SUNDAY: KING CAB, BUBBA MERTZ

8PM $8 — LORDS OF ALTAMONT, THE S.I.G.I.T. (INDONESIA), HANK IV

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3/20 - TIM BARRY (AVAIL), AUSTIN LUCAS, JOSH SMALL, DAVE DALTON
3/21 - COBRA SKULLS, MOONSHINE, BANDA NEWSENSE
3/26 - M.D.C., VERBAL ABUSE, FUKM, EMBRACE THE KILL
3/27 - MIGHTY SLIM PICKINS, ELVIS HERSELVIS, 1/4 MILE COMBO, WOOD
3/28 - STEVE SOTO & THE TWISTED HEARTS, FRANK TURNER, LOOK MEXICO
3/29 - T-MODEL FORD & GRAVEL ROAD, THE FEROCIOUS FEW

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THU 3/12 — KUSF CO-PRESENTS: 9PM $8; WILDILDLIFE; GUNSLINGERS (FRANCE); WHITE PEE
FRI 3/13 — MY DISCO (AUSTRALIA) 9:30PM $7; HAWNAY TROOF; JONESIN'
SAT 3/14 — THESE ARE POWERS 9:30PM $7; DEATH SENTENCE: PANDA!; WORK
SUN 3/15 — MOGGS 9PM $6; FEROCIOUS EAGLE; SHIMOMITSU
MON 3/16 — PUNK ROCK SIDESHOW 10PM FREE; W/DJ TRAGIC & DUCHESS OF HAZARD
TUE 3/17 — CAST OF THOUSANDS 9PM $5; THE PAPER SONS
WED 3/18 — PINK CANOES 9PM $6; GERRITT WITTMER; NVH; CENK ERGUN
THUR 3/19 — MATTY CHARLES 9PM $6; GAMBLE HOUSE; DEVON MCCLIVE
FRI 3/20 — THE CORRUPTORS 9:30PM $6; LEPISH; TWO TIMIN' HUSSIES
SAT 3/21 — KOWLOON WALLED CITY; DARK CASTLE; SOD HAULER 9:30PM $7
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SATURDAY 3/14 — DJ PRINCE LANG.: with Eug, J Montag, and Kelley B, 10pm-3am, $5

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NEXT WEEKEND! SUNDAY, MARCH 22 DOORS 7PM / SHOW 8PM • $45.00 — RAY MANZAREK & ROBBY KRIEGER OF THE DOORS
MONDAY, MARCH 23 DOORS 6PM / SHOW 7PM • $25.00 — MISSY HIGGINS, JUSTIN NOZUKA, LENKA
THURSDAY, MARCH 26 DOORS 7PM / SHOW 8PM • $35.00 — BOB WEIR, ROB WASSERMAN & JAY LANE ARE SCARING THE CHILDREN & INTRODUCING BAND OF BROTHERZ PERFORMING DEADBEATZ
FRIDAY, MARCH 27 DOORS 8PM / SHOW 9PM • $25.00 — ROBERT EARL KEEN, HAYES CARLL
SATURDAY, MARCH 28 DOORS 8PM / SHOW 9PM • $36.50 — Y&T, GILBY CLARKE
MONDAY, MARCH 30 DOORS 7PM / SHOW 8PM • $22.50 — BONNIE PRINCE BILLY
WEDNESDAY, APRIL 1 DOORS 7PM / SHOW 8PM • $25.00 — RATATAT, TUSSLE

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THURS/12
DANCE CLUBS
CONT››

Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 13

ROCK/BLUES/HIP-HOP

Asobi Seksu, Bell, Resplandor Independent. 9pm, $12.
Dan Auerbach, Hacienda, Those Darlins Bimbo's 365 Club. 9pm, $20.
BLVD, Break Science with Adam Deitch, Flying Skulls Great American Music Hall. 9pm, $15.
G. Love and Special Sauce, Eric Hutchinson Warfield. 9pm, $25.
James Harries, Michael Zapruder, Aiden Hawken, Mike Gibbons Swedish American Hall (upstairs from Café du Nord). 7:30pm, $15.
Jahlectrik Slim's. 9pm, $13.
My Disco, Hawnay Troof, Jonesin' Hemlock. 9:30pm, $7.
New Mastersounds, Giant Panda Guerilla Dub Squad Fillmore. 9pm, $22.50.
"Pagan Knights Tour 2009" Parkside. 9pm, $18. With Tyr, Alestore, Suidakra, and Beercraft.
Phosphorescent Café du Nord. 9:30pm, $12.
Porkchop Express, Whiskey Tango, Devil's Own Hotel Utah. 9pm, $8.
Tragically White Grant and Green. 9:30pm, free.
Von Bondies, Nico Vega, Aarrows Bottom of the Hill. 10pm, $12.

BAY AREA

Kymberly Jackson Beckett's. 10pm.
Pleasure Kills, Gliss, Vir, Isabellas Uptown. 9pm, $8.
Boddy Radcliff, Mark Hummel, Rusty Zinn Little Fox. 9pm, $15.
Whispers, Stephanie Mills, Howard Hewitt Paramount Theatre. 8pm, $39.50-75.

JAZZ/NEW MUSIC

Bar Kokhba Yoshi's San Francisco. 8 and 10pm, $50.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Barry Finnerty and Trio Savanna Jazz. 7:30pm.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido, Alejandro Jauregui, and Jason Marion.
Plays Monk: A Homage to Thelonious Monk Red Poppy Art House. 8pm, $10-15.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, $20.

BAY AREA

Beep! Trio Jupiter. 8pm.
Dave Rocha Jazz Trio Faultline Restaurant and Brewery, 1235 Oakmead, Sunnyvale; (408) 736-2739. 6pm, free.
Hurricane Sam and the Hotshots Anna's Jazz Island. 8pm, $14.
Stompy Jones Ashkenaz. 9:30pm, $13.
Van Gogn Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.

FOLK/WORLD/COUNTRY

Aphrodesia, Antioquia Mission Rock Café. 10pm, $15.
Rennea Josefina Couttenye and the Guapachoso Band Red Poppy Art House. 10pm, $7.

BAY AREA

Mark Holzinger Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm.
Rafael Manriquez and Ingrid Rubis La Peña. 8pm, $12.
Geoff Muldar Freight and Salvage. 8pm, $19.50.
"National Hawaiian Treasures Celebration Tour" Yoshi's. 8 and 10pm. With Richard Ho'opi'i, Dennis Kamakahi, and George Kahumoku Jr.
Porch Flies Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Stairwell Sisters First Unitarian Church of Oakland, 685 14th St, Oakl; www.utunescoffee-house.org. 8pm, $18.
"Womansong Circle: An Evening of Participatory Singing for Women" First Congregational Church of Berkeley, 2345 Channing, Berk; www.betsy-rosemusic.org. 7:15pm, $15-20.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party with resident DJ Joseph Lee and guest Andre Shannon.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Blow Up 10pm, $10-15. Electro-disco-noir with DJ Jefrodisiac.
City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.
Club Dragon Eight. 9pm-3am. A gay Asian dance club.
Desire Fluid Ultra Lounge. 10pm, $10-15. Hip-hop, mashups, and rock with rotating DJs.
Element Fridays Element Lounge. 9pm-2am, $10. Hip-hop with DJ D-Tek.
Fo' Sho! Fridays Madrone. 10pm, $5. DJs Kung Fu Chris, Makossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics. This month marks the night's one-year anniversary.
Free Funk Friday Elbo Room. 10pm, free. Hip-hop, funk, reggae, and more with DJs Vinnie Esparza and B. Cause.
I Can't Feel My Face Amnesia. 10pm, free.
Jam Night Infusion Lounge. 9pm, $20.
Master Blaster Delirium. 10pm. Punk rock.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Nickie's 9pm. Hip-hop and house with DJ Spectre.
Ranking Joe El Rincon. 9:30pm, $8-15. Reggae, dancehall, and roots. Also featuring DJ Riddim, I&I Vibration, and Jah Planet Sound.
Shark Attack! Annie's Social Club. 9:30pm, $5. With DJs Starr, Josh Zero, and Braceface.
Smile Knockout. 9pm, $5. With Pink Snowflakes, Candy Apple, Jeepster, and DJ Neil Martinson.
Ruby Skye 9pm-4am, $15. With various guest DJs.
Stompy Mighty. 10pm-4am, $10-20. Funky house.

SATURDAY 14

ROCK/BLUES/HIP-HOP

B-Side Players, Vinyl, DJ Jeremiah Independent. 9pm, $15.
Joe Bagale, Oona Garthwaite Red Devil Lounge. 8pm, $10.
"Bay Area Girls Rock Camp presents Girls Rock After-School Program Showcase" Bottom of the Hill. 1:30pm, $8.
Frank Bey Biscuits and Blues. 8 and 10pm, $22.
Campo Bravo, Blank Tapes, TV Mike and the Scarecrows Sub-Mission, 2183 Mission; www.campobravomusic.com. 8pm, $5-20. Benefit for

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THU 3/12 DJ MISS MILLIONS 10PM
FRI 3/13 2ND LUCKIEST DAY OF THE YEAR W/ MAX POWER AND MANUEL OVERDRIVE 10PM
SAT 3/14 B TINKER PRESENTS: TEMPTATION. THE SLAVES. FOQUE MOPUS & SHYGRAPE 9PM
SUN 3/15 DJ DWELL AND MORE 8PM
MON 3/16 DJ YUEL BE SORRY 10PM
TUE 3/17 ST PATTY'S DAY-- CORNEDBEEF & CABBAGE 6PM
ALCOHOLOCAUST W/ DJ NO LOVE & DJ RAW DEAL 9PM
WED 3/18 DJ CHESTERFIELD-- SWING BEBOP 78RPM 10PM
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Rita Piffer's film *Norma's Fall*.
Children of the Damned, Speak of the Devil, Powerage Little Fox. 9pm, $12.
Dame Satan, Kings and Queens, Casual Fog Amnesia. 9pm, $7.
Escape the Fate, Black Tide, William Control, Attack Attack! Slim's. 7:30pm, $17.
Plants and Animals, Cold Hot Crash, Minmae Bottom of the Hill. 9pm, $10.
Pretenders Fillmore. 9pm, $50.
Schlong, Triclops!, Future Imperfect El Rio. 10pm, $7.
Slough Feg, Brocas Helm, Salvador, Tarrakian, Sons of Oswald Annie's Social Club. 8pm, $12.
Space Monkey Gangstas, Ben Benkert Grant and Green. 9:30pm, free.
These Are Powers, Death Sentence: Panda!, Work Hemlock. 9:30pm, $7.

BAY AREA

Anthony B 19 Broadway. 9:30pm, $30.
Dgin Beckett's. 10pm.
Revolution Mother, Who Rides the Tiger, Worship of Silence, Wild Hunt Stork Club. 9pm, $8.

JAZZ/NEW MUSIC

Dreamers Yoshi's San Francisco. 8 and 10pm, $50.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Guido, Alejandro Jauregui, and Jason Marion.
Ricardo Scales Top of the Mark. 9pm, $10.
Suzanna Smith and Band Savanna Jazz. 7:30pm.
Valerie Troutt and the Fear of the Fat Planet Crew Red Poppy Art House. 8pm, $12-15.

BAY AREA

Craig Chaquico Yoshi's. 8 and 10pm, $24.
In Jazz We Trust Anna's Jazz Island. 8pm, $14.
Keith Jarrett, Gary Peacock, and John DeJohnette Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. 8pm, $38-78.
Kerry Marsh and Julia Dollison Jazzschool. 8pm, $15.
Kally Price and the Old Blues and Jazz Band Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.
RWH and the Jazz Triad Jupiter. 8pm.

CONTINUES ON PAGE 34 ››



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HEAVY ROTATIONS 10PM $5
SAT 3/14 — SCHLONG, TRICLOPS, FUTURE INTERRUPT (PROG/POSTPUNK) 9PM $7
SUN 3/15 — SALSA SUNDAYS RUMBACHE 3-8PM $6 DANCE CLASS 3:15
MON 3/16 — DOLLAR DAYS $1 PABST/$2 WELL
RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 9PM
SIERRA CLUB BENEFIT 7PM
TUE 3/17 — SWING GOTH W/ VERNIAN PROCESS (CLASS/LIVE) 7PM $5-10
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SAT/14

CONT››

FOLK/WORLD/COUNTRY

"Bay Area Harmony Sweepstakes A Capella Festival" Palace of Fine Arts, 3301 Lyon; (415) 392-4400. 8pm, $22.
Craig Ventresco and Meredith Axelrod Atlas Café. 4pm, free.

BAY AREA

Abby and the Pipsqueaks La Peña. 10:30am, $4-5.
Moh Alileche, Cheb i Sabbah, Triple Dog Devils, Danse Magreb Ashkenaz. 9pm, $13.
Jesus Diaz y Su Salsa-Timba Grupo Mill Valley Masonic, 19 Corte Madera, Mill Valley; (415) 389-5072. 9pm, $20-25.
Strange Angels, Blues Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm.
Tum-Tum Trio Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.
Voyage Kreyol La Peña. 8pm, $15.
Susan Werner Freight and Salvage. 8pm, $23.50.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Cockblock Rickshaw Stop. 10pm, $7. Dykes, trannies, homos, and friends: get your groove on with DJ Nuxx and guests.
Cock Fight Underground SF. 9pm, $6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.
Concrete Jungle Knockout. 9pm, $5. Ska, rock steady, and other unstoppable rhythms with the Selecter DJ Kirk and Prince Omar.
Danse Macabre Julie's Supper Club, 1123 Folsom; (415) 864-1222. 9pm, $5. Classic goth and industrial with DJs Tomas Diablo and Melting Girl.
Deacon Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Element Saturdays Element Lounge. 9pm-3am, $10. Hip-hop, mashups, rock, and funk with rotating DJs.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and more.
Roccapulco 6:30pm. Weekly salsa lessons.
Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.
Tormenta Tropical Elbo Room. 10pm, $10. With DJ Rupture, Disco Shawn, Orol 11, and Mex Tape.
Veni Vidi Vici Club Six. 9pm, $10-15. Reggae, dancehall, dubstep, and hip-hop with Pressure, Ranking Scroo, Irie Dole, Rebs, and more.
World Town Infusion Lounge. 9pm, $10-20.

SUNDAY 15

ROCK/BLUES/HIP-HOP

Ferron, Heather Combs Café du Nord. 8pm, $20.
Moggs, Ferocious Eagle, Shimomitsu Elbo Room. 9:30pm, $6.
Pretenders Fillmore. 8pm, $50.
Soundtrack of Our Lives, Dilettantes Independent. 8pm, $15.
Tindersticks, Kira Lynn Cain Great American Music Hall. 8pm, $28.
Kurt Vile, Meg Baird, Sean Smith, Jazz Band Amnesia. 9pm, $7-10.

BAY AREA

Big Nasty Beckett's. 10pm.

JAZZ/NEW MUSIC

Electric Masada Yoshi's San Francisco. 7 and 9pm, $50.
Jam session with Don Alberts and Donald Bailey Savanna Jazz. 7:30pm.
"MLK and Jazz: Marcus Shelby, MLK, and the Civil Rights Movement" Red Poppy Art House. 7pm, $10-20. Music and history workshop with Marcus Shelby. This week's topics: the Little Rock Nine, Ruby Bridges, Gandhi's influence, freedom songs, and spirituals.
Sony Holland Duo Café Divine, 1600 Stockton; (415) 986-3414. 7pm, free.

BAY AREA

Berkeley High School Alumni Jazz All-Stars Martin Luther King Jr. Middle School Auditorium, 1781 Rose, Berk; www.freightandsalvage.org. 3pm, $25.50.
Craig Chaquico Yoshi's. 2 and 7pm, $5-24.
King Cosby Group Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, $8.
Sylvia Cuenca Group Anna's Jazz Island. 8pm, $10.

FOLK/WORLD/COUNTRY

King Cab Thee Parkside. 4pm, free.

BAY AREA

Israeli folkdance Ashkenaz. 1:30pm, $7













Cut Copy

PREVIEW Cut Copy can't help being so likable. They're here to dance, they're damn happy about it, and they want you to know it — and jump in. The happy-go-lucky aesthetic worked: last year's *In Ghost Colours* (Modular Interscope) debuted at the top of the Australian charts and topped scads of year-end best-of lists. The trio — a skinny bunch with swishy haircuts, delectable Australian accents, and a pathological addition to plaid — put out that luminous trove of swirly synths, Day-Glo pop, and irrepressible dance-rock groove to near-unanimous critical acclaim.

And about time, too. Downright disco raver "Lights and Music," an ecstatic summer anthem with a veritable shirt-grabber of a hook, spawned about a trillion remixes and lit up transcontinental dance floors across the globe. Vocalist Dan Whitford, who started out as a DJ and has released comps under the Fabriclive mix series, formed the band in 2001, collecting guitarist Tim Hoey and drummer Mitchell Scott along the way to the band's 2004 debut, *Bright Like Neon Love* (Modular Interscope). Maybe it's Whitford's DJ impulses that account for *In Ghost Colours*' chimerical meldings of disparate rock and electronic elements that give the group's music its diverse, pastiche-y textures — and, for determined music taxonomists, a certain elusive quality. Nu rave, disco-punk, synth rock? Whichever and whatever, it just sounds like a good time. **(Danica Li)**

CUT COPY With Matt and Kim, and Knightlife. Thurs/12, 8 p.m. $25. Fillmore, 1805 Geary, SF. (415) 346-6000, www.livenation.com. Cut Copy DJs a Popscene after-party. Thurs/12, 10 p.m., $10. 330 Ritch, SF. (415) 541-9574, www.popscene-sf.com

DANCE CLUBS

Boogie Brunch Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Dub Mission Elbo Room. 9pm-2am, $5. Dub, roots, and classic dancehall with DJ Sep, Ludichris, and guest DJ Crazy Baldhead.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Gloss Sundays Lookout, 3600 16th; 431-0306. 3pm, $2. High-energy dance party.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Religion Bar on Church. 3pm. With DJ Nikita.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Simian Mobile Disco, JDH and Dave P Mezzanine. 9pm, $20.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
XLR8R TV 100th Episode Party Knockout. 9pm.

MONDAY 16

ROCK/BLUES/HIP-HOP

And You Will Know Us By the Trail of Dead, Funeral Party, Midnight Masses Slim's. 8pm, $18.
Anthony B, Native Elements Independent. 9pm, $25.
Blue October Fillmore. 8pm, $30.
Jack Conte, All My Pretty Ones, Dubious Ranger Elbo Room. 9pm, $6.

JAZZ/NEW MUSIC

Good Life Café du Nord. 8pm, $12.
Homespun Rowdy, Pick Amnesia. 7:30pm, free.

BAY AREA

Wayne Wallace Latin Jazz Quintet Yoshi's. 8 and 10pm, $10-16.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

CONTINUES ON PAGE 37 ››

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this weekend! Fri, March 13 — BAR KOKHBA
this weekend! Sat, March 14 — THE DREAMERS
this weekend! Sun, March 15 — ELECTRIC MASADA

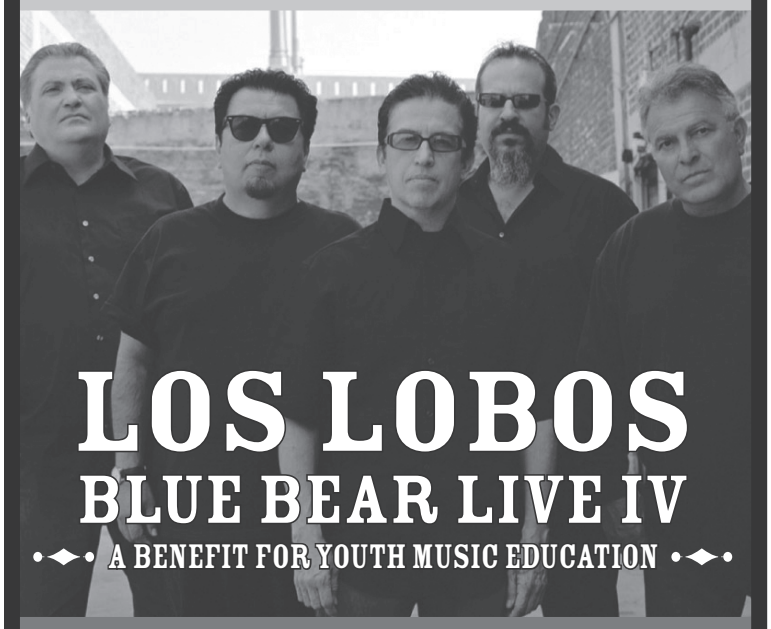
next week! Mon, March 16 — JAIR OLIVEIRA, *The Son of Samba!*
next week! Tues, March 17 — HELDER MOUTINHO
Wed, March 18 — THE CUBAN COWBOYS
Thurs, Fri, Sat, March 19, 20, 21 — LOWRIDER BAND featuring Howard E. Scott, Harold Brown, Lee Oskar, B.B. Dickerson
Sun, March 22 — MICHELLE SHOCKED
Mon, March 23 — ANDY STATMAN (Jewish Music Festival)
Tues, Wed, March 24, 25 — ALICE RUSSELL with special guest Asa
Thurs, Fri, March 26, 27 — GRUPO FANTASMA
Sat, March 28 — *Tangled Tales - CD Release* DAN HICKS & THE HOT LICKS with special guest DAVID GRISMAN
Sun, March 29 — from Old 97's RHETT MILLER

Wed, March 11 — tonight! DAVID SANCHEZ
Thurs, March 12 — tomorrow! *Open Dance Floor!* TITO Y SU SON DE CUBA
Fri, March 13 — this weekend! National Hawaiian Treasures Celebration Tour with RICHARD HO'OPI'I, DENNIS KAMAKAHI & GEORGE KAHUMOKU, JR.
Sat, Sun, March 14, 15 — this weekend! CRAIG CHAQUICO
Mon, March 16 — next week! WAYNE WALLACE LATIN JAZZ QUINTET
Tues, March 17 — next week! *Groovin' Wes - CD Release* TERRENCE BREWER
Wed, March 18 — *Ropeadope Presents* DRED SCOTT TRIO
Thurs, Fri, Sat, Sun, March 19, 20, 21, 22 — BÉLA FLECK & TOUMANI DIABATÉ
Mon, March 23 — ERIC REED
Tues, March 24 — BERKELEY HIGH JAZZ BAND
Wed, March 25 — Crypto Night: MYRA MELFORD & BE BREAD; ALEX CLINE CONTINUATION QUINTET
Thurs, March 26 — Crypto Night: THE NELS CLINE SINGERS; THE JEFF GAUTHIER GOATETTE

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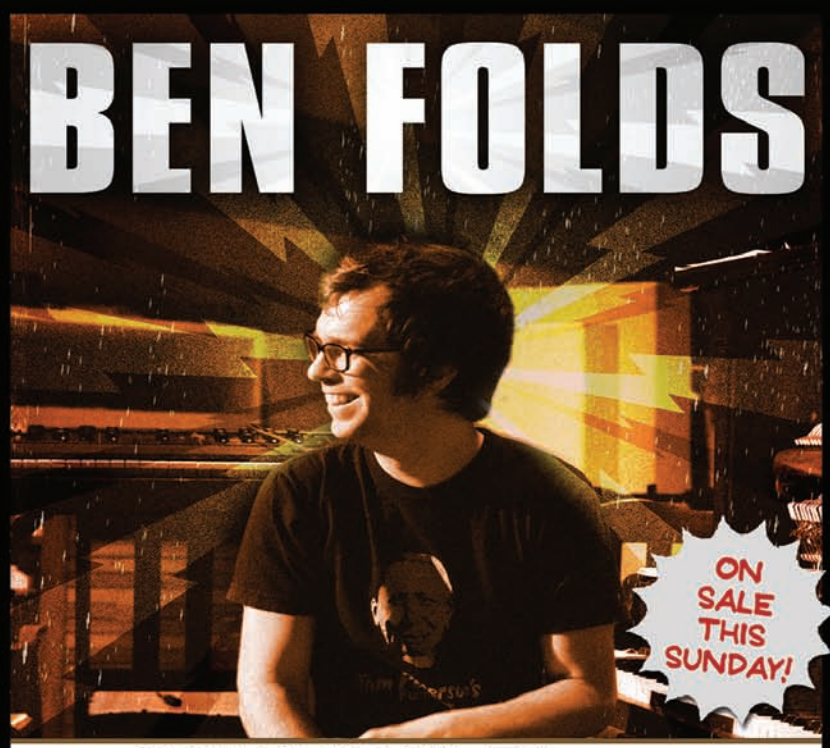
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MON/16
DANCE CLUBS
CONT››

Ceremony Knockout. 10pm, free. Deadbeat, Dr. Die, and Yule Be Sorry spin dark pop and new wave.
Krazy for Karaoke Happy Hour Knockout. 5-10pm, free. Belt it out with Deadbeat.
Mainroom Mondays Annie's Social Club. 9pm, free. Big stage karaoke with the Lovely Eileen.
Manic Mondays Bar on Church. 9pm. With Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, $5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 17

ROCK/BLUES/HIP-HOP

Ariel Pink, Duchess Says Bottom of the Hill. 9pm, $10.
Cast of Thousands, Paper Sons Hemlock. 9pm, $5.
Golem featuring Extra Action Marching Band, Sway Machinery, DJ Felina Independent. 8pm, $12.
Millencolin, Briggs, Nothington Slim's. 8pm, $19.
John Nemeth Biscuits and Blues. 8pm, $15.
Primal Scream, Brian Jonestown Massacre, Kuroma Fillmore. 8pm, $30.
"St. Patty's Day Punk Bash" Elbo Room. 6pm, $8. With La Plebe, Ribzy, Get Dead, Abrupt, Dope Charge, and Excuse the Blood.
Vernian Process El Rio. 10pm, $10.
Zoo Station Red Devil Lounge. 7pm, $12.

BAY AREA
Shannon and the Clams Uptown. 8pm, free.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Alejandro Jauregui, Jason Marion, and Rags Tuttle.
Ricardo Scales Top of the Mark. 6:30pm, $5.

BAY AREA
Black Brothers Freight and Salvage. 8pm, $21.50.
Terrence Brewer Yoshi's. 8 and 10pm, $10-16.

FOLK/WORLD/COUNTRY

Culann's Hounds, Hooks, Gasmen Great American Music Hall. 8pm, $20. Part of the San Francisco Irish Music Festival.

BAY AREA
Aswat Zellerbach Hall, Bancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988. 8pm, $30-50.
Blind Duck Irish Music Albatross. 7:30pm, $3.
Foggy Gulch Julie's, 1223 Park, Alameda; www.juliestea.com. 7pm, free.
Tom Rigney and Flambeau Ashkenaz. 8:30pm, $10.

DANCE CLUBS

Drunken Monkey Annie's Social Club. 9pm, free. Black Irish Day with McWashington.
Rock Out Karaoke! Amnesia. 9pm, free. With Glenny Kravitz.
A Very Special St. Patrick's Day 45 Club Knockout. 9pm, $2. The funky side of soul on 45 rpm with dX the Funky Grandpaw, Dirty Dishes, and English Steve.
Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. **SFBG**

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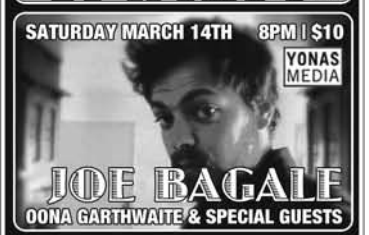
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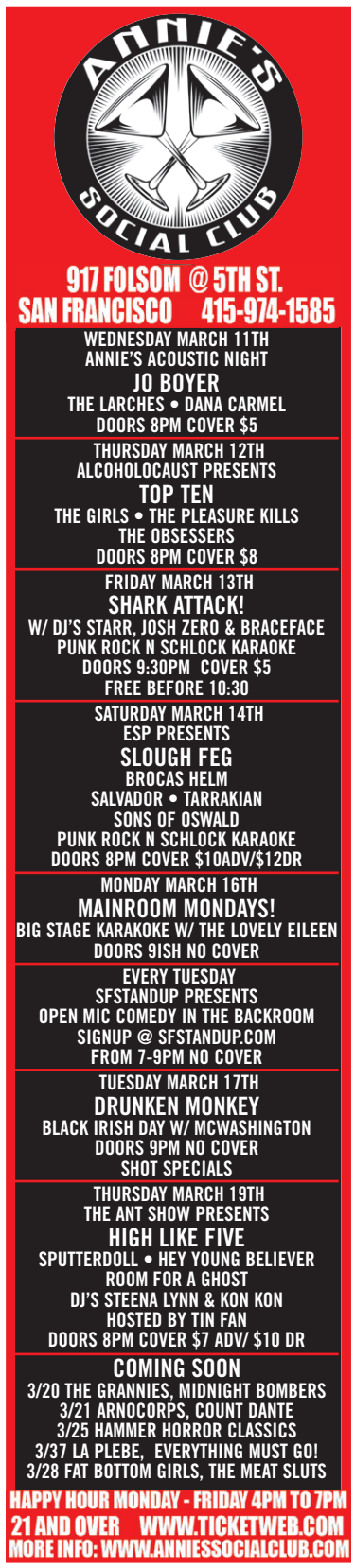

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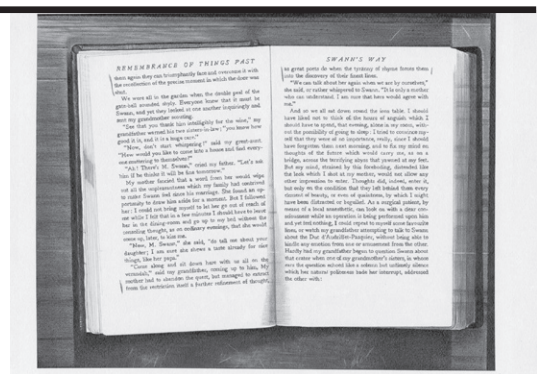
visual art

The late, great Curt McDowell stands next to a large painting of the Beatles (left) that is part of a current show of his paintings and drawings. The McDowell show includes a collaged-wall's worth of portraits and comics (center). Molly Springfield uses a pencil to duplicate Proust in "Translation" (right, top), while 20 artists take on the art of photocopying in "One to Many" (right, bottom).

CURT MCDOWELL PHOTO COURTESY OF MELINDA MCDOWELL; *BUZZY'S ADVENTURES*, 1968-70, COURTESY OF MCDOWELL ESTATE; *TRANSLATION (DETAIL, PAGE 14)*, COURTESY OF STEVEN WOLF FINE ARTS









Naked kiss

Curt McDowell paints the town

By Johnny Ray Huston
› johnny@sfbg.com

One of the things that I appreciate most about Curt McDowell's art is its shamelessness. It is shameless in a lively, funny, righteous, even virtuous manner that should embarrass prudish American moralists. "An uneven dozen broken hearts," a show of the late filmmaker's paintings and drawings, is a revelatory pleasure because of how directly it conveys McDowell's lust for and love of simple revelry. A scrapbook of photos and drawings attests to McDowell's appetite for asses and fascination with faces, but ultimately, it's a testimonial to a sexuality that shirked labels as it stripped off clothing. A collaged wall of comics and portraits brings one in close contact with McDowell's rich sense of community — one that blurred love and friendship, and mixed family members with figures of imagination.

McDowell's untamed and uncensored spirit couldn't be more refreshing today, when pornography (whether commodified or autobiographical) is endlessly subcategorized. But while McDowell's big heart and healthy libido make for predictable discoveries, his serious talent as a painter comes as a surprise. As a filmmaker, McDowell blazed his own path with short works such as 1971's self-explanatory yet unexpectedly rich *Confessions* and 1980's equally direct *Loads*. (In 1972's *Ronnie*, he merges porn and biographical portraiture with unmatched potency.) His most famous work is the two-and-a-half-hour pornographic epic *Thundercrack!* (1975). It turns out he was just as fierce and skillful with a paintbrush or a set of Magic Markers as he was with a camera.

One of the show's centerpieces is *Untitled (the Beatles in autopsy)*, a nearly life-size oil-on-canvas naked and dead portrait of the Fab Four from 1968 that deserves a spot in the rich museum of cryptic Beatles iconography and perhaps even within the hall of pop art classics. John has his left arm over Paul's shoulder while a diminutive Ringo, lying on his side, is nestled into Paul in a manner suggestive of a child seeking comfort. George is isolated — he'd be looking off in the other direction from the other three if his eyes were open, but like theirs, his are closed in eternal drowsiness. The languid full-frontal sexuality of the painting is tonally different from the hypersexual high jinks in McDowell's movies. Melancholy emanates from the image, as much due to its dark colors as its subject matter. And there's an eerily prescient element: the late John's and George's names are visible on their corpses' ID tags, while Paul's and Ringo's remain obscured.

"[Curt's] beefcake was hot off the streets and the cheesecake was equally tart and titillating," McDowell's closest peer George Kuchar writes with quintessential alliterative brio in a note for the show. "All of this was served in a blue plate special that was generously filled with obsessions immune to none." Anyone who has a heart won't be immune to "an uneven dozen broken hearts," another inspiring act of queer revivalism by curator Margaret Tedesco. SFBG

CURT MCDOWELL: AN UNEVEN DOZEN BROKEN HEARTS
Through March 29
[2nd floor projects]
www.projects2ndfloor.blogspot.com

COPY THIS: TWO NEW SHOWS ASK YOU TO ADJUST YOUR TONER

Do you copy? If people who still like books — rather than people who stare at screens all day — are the zombies, then secret zombie networks are forming and strengthening throughout the Bay Area. An example is "One to Many," a group show at the homey Partisan Gallery: 20 artists — including Tauba Auerbach, Keegan McHargue, Emily Prince, and Leslie Shows — use and abuse toner cartridges to contribute an edition each to a box set of zines, and to create single pieces that are larger than the 11-by-17-inch maximum often associated with photocopying.

A handsome cardboard-encased object, the "One to Many" zine collection has a kinship to Noel Black's *Angry Dog Midget Editions*, a 2003 collection I contributed to that *Art on Paper* caught up with last year. It also shares the folding tactics of Los Angeles artist-curator Darin Klein's recent book projects. Both in and outside of the book format, the act or art of photocopying is an excuse for many contributors to paint it black — Lindsey White's standout piece uses the white of the page and darkness of the ink to create misty effects.

Casual visitors to Steven Wolf Fine Arts routinely mistake Molly Springfield's current show "Translation" for a series of Xeroxes. In fact, Springfield uses graphite on paper to create a handmade version of photocopied pages from the first chapter of Marcel Proust's *In Search of Lost Time*. Working from four different editions, Springfield generates 28 drawings, each an uncanny act of meditation and dedication (she's admitted that the couple-weeks-long process of creating a single piece can be physically painful). She renders the ghost scratches where ink doesn't take to the page, and the smudges and waves in the center where two pages meet.

To what end? The subject of matter in its literal and figurative forms has been at the fore of Springfield's past projects. In selecting Proust's classic memory piece as a source to work from — and upon — she mines a rich vein. Speeding ever faster into a frenzied post-material future, do we only have time to ingest portions of the very beginning of Proust's remembrance? By recreating Proust's text, does Springfield translate it? In the seven-part series "A Brief Note on the Translation," she travels through the editorial stages of an introduction she's written for a soon-to-be-published book of these drawings. Stories about her work (and about her collaborator Bill Berkson's connection to Proust's last maid, Celeste Albaret) linger and transform within, and outside of, the text. **(Johnny Ray Huston)**

ONE TO MANY
Through March 21
Partisan Gallery
www.partisangallery.blogspot.com

MOLLY SPRINGFIELD: TRANSLATION
Through March 21
Steven Wolf Fine Arts
49 Geary, SF
(415) 263-3677
www.stevenwolffinearts.com



DOUBLE BUBBLE BAZOOKA, 2005, COURTESY OF TIFFANY CHUNG

"transPOP: Korea Vietnam Remix"

REVIEW Spam, napalm, and derivative pop songs weren't quite the only legacy of U.S. military sojourns through Asia — and specifically Korea and Vietnam — as Yerba Buena Center for the Arts' "transPOP: Korea Vietnam Remix" exhibit demonstrates. The artists gathered by curators Viet Le and Yong Soon Min are the children of Andy Warhol and Coca-Cola.

Credit goes to the organizers for pointing to the connections between Vietnam and Korea, which are seldom at the foreground stateside: both shared a history of rapid modernization facilitated by U.S. wartime adventures, and Korea benefited economically for their hand in the Vietnam War, as the second largest foreign military and economic presence. Trade in pop culture — film, music, TV, fashion — has evidently continued between the two countries. But despite the presence of a book and zine reading room filled with Korean, Vietnamese, and American transplants' ballads, bubblegum, rockers, and protest music, this grab bag of an exhibition manifests little of the fizzy wit and energy implied in its title. Instead it assumes a primarily somber, somewhat cryptic tone — more wall text would have helped. This solemn quality is most forthrightly and movingly manifested in Dinh Q. Lê's video triptych, *The Farmers and the Helicopters* (2007).

The exceptions make their mélange of pop and politics simultaneously pointed and explicit: examples include Tiffany Chung's video works, *Lam Truong* (2007) and *the scooter-guys* (2007), which juxtapose the frenetic movements of Viet boy bands with bands of working delivery boys; and Min Hwa Choi Chul-Hwan's 2006 *To the Rockers* paintings of lost-looking urban youth, paired with *Twentieth Century — 1972.6 III* (2006), his blown-up deconstruction of AP photographer Nick Ut's 1972 image of a naked Vietnamese girl burnt by napalm running toward the viewer. Would Warhol have approved? And do any works make as much of a stealth impact as Oh Yongseok's video montages *Drama No. 3* and *Drama No. 5* (both 2004-2005)? Cornered by these pieced-together panoramas, which appropriate snippets of Asian films and TV, one is confronted by both the Korean tradition of landscape painting *and* small, startling moments of violence and disquiet that rupture the stillness at the edges of the frame. **(Kimberly Chun)**

TRANSPOP: KOREA VIETNAM REMIX Through Sun/15. Tues.–Wed., Fri.–Sun., noon–5 p.m.; Thurs., noon–8 p.m. Yerba Buena Center for the Arts, 701 Mission, SF. $6; $3 seniors, students, and youth; free for members (free first Tues.). (415) 978-ARTS, www.ybca.org

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Wed, Fri-Sun, 10am-5pm; Thurs, 10am-9pm. $10 ($5 Thurs after 5pm), $7 seniors, $6 for ages 12 to 17, free for 11 and under. **"Drama and Desire: Japanese Paintings From the Floating World."** Collection of ukiyo-e paintings. Through May 4. **"The Dragon's Gift: The Sacred Arts of Bhutan."** Survey show with over 150 examples of Buddhist art. Through May 10. **"On Gold Mountain: Sculptures From the Sierra by Zhan Wang."** Stainless steel sculptures. Through May 25.**"Photographic Memories."** Highlights of the museum's collection of historical photos. Through August 30.**"In a New Light: The Asian Art Museum Collection."** Ongoing.
Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. $6, $4 students and seniors, $2 for ages 6 to 12, free for five and under and members. **"Colan: Visions of a Man Without Fear."** A career retrospective. Through Sun/15. **"Small Press Spotlight: Rina Ayuyang."** Art from an upcoming graphic novel. **"The Art of Stan Sakai: Celebrating 25 Years of Usagi Yojimbo."** Through July 5. **"Watchmen."** Illustrations, sketches, and comic book pages by Dave Gibbons. Through July 19.
Contemporary Jewish Museum 736 Mission; www.thecjm.org. Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. $10, $8 seniors and students, free for 12 and under and members. **"Dateline 09."** Art by Adi Nes and Yael Bartana. Through Tues/17. **"New Works/Old Story: 80 Artists at the Passover Table."** Group show with work by 80 local and national artists. Through June 2. **"Jews on Vinyl: And You Shall Know Us By Our Trail of Vinyl."** Through June 9. **"Being Jewish: A Bay Area Portrait."** Ongoing.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). $10, $7 seniors, $6 for ages 13 to 17 and college students with ID (free first Tues). **"Yves Saint Laurent."** Mammoth retrospective. Through April 5. "**Warhol Live."** Music-oriented Andy Warhol retrospective. Through May 17. **"The Monotypes of Richard Diebenkorn: A Recent Acquisition."** A collection of 24 prints. Through May 24. **"Signs: Wordplay in Photography."** Thematic survey. Through June 14.**"The Fauna and Flora of the Pacific."** Mural by Miguel Covarrubias. Ongoing.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. $12.50, $8 seniors, $7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **"The 1000 Journals Project."** Through April 5. **"Face of Our Time: Four Artists – Yto Barrada, Guy Tillim, Judith Joy Ross, Leo Rubinfien."** Contemporary work. Through April 26. **"2008 SECA Art Award: Tauba Auerbach, Desiree Holman, Jordan Kantor, Trevor Paglen."** Through May 10. **"William Kentridge: Five Themes."** A survey of the South African artist's work. Sat/14 through May 31.**"Austere: Selections From the SFMOMA Collection."** Photography and architecture and design. Through July 7. **"Otl Aicher: Munchen 1972."** Graphic design. Through July 7. **"Patterns of Speculation: J. Mayer H."** German architectural studio. Through July 7. **"Art in the Atrium: Kerry James Marshall."** Monumental murals. Ongoing.
San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org. Tues-Fri, 11am-5pm; Sat, 1-5pm. Free. **"Maestro: Photographic Portraits of Tom Zimberoff."** Portraits of national and international conductors. Ongoing. **"150 Years of Dance in California."** Ongoing. **"San Francisco in Song."** Ongoing. **"San Francisco 1900: On Stage."** Ongoing.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. $6, $3 seniors, students, and youths, free for members (free first Tues). **"transPOP: Korea Vietnam Remix."** Show of 16 artists from Korea, Vietnam, and the US. Through March 15. **"Irreverent: Contemporary Nordic Craft Art."** Craft art from Sweden, Norway, Denmark, and Finland. Through April 12.

BAY AREA

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. $8 adults, $5 seniors and young adults, free for members and 12 and under. **"Taking Refuge: Buddhist Art from the Land of White Clouds."** Survey curated by Julia M. White. Through May 3. **"Matrix 227: Mario Garcia Torres."** Conceptual work. Through May 17. **"Galaxy: A Hundred or So Stars Visible to the Naked Eye."** Museum survey curated by Lawrence Rinder. Through August 30.

GALLERIES

OPENING

Art Gallery at SF State Student Center Cesar Chavez Student Center, 1650 Holloway; 338-2580. Mon-Fri, 10am-6pm. "Wild Wild East," work by Huang Yan, Liu Xiaodong, Debbie Han, and Don Ed Hardy (reception Thurs/12, 5-8pm). Thurs/12 through April 15.
City College Art Gallery Visual Arts Building, 50 Phelan; 239-3157. Mon-Thurs, 12:30-4pm. "School's Out," work by the Lick-Wilmerding High School Art Faculty. Mon/16 through April 2.
Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. "TV and Me," group exhibition (reception Thurs/12, 7-9pm). Thurs/12 through April 22.
18 Reasons Gallery 593 Guerrero; 336-5101. "The Giving Hands of Altered Destinies," art by Bert Bergen (reception Thurs/12, 7-10pm). Thurs/12 through April 25.
Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Drive-Thru," paintings by Marc Trujillo; "Recent Paintings," oil on canvas work by Raimonds Staprans (reception Thurs/12, 5:30-7:30pm). Thurs/12 through May 2.
Italian Cultural Institute of San Francisco Gallery 425 Washington; 788-6839. Mon-Fri, 9am-5pm. "Enzo Mari," retrospective dedicated to the industrial designer. Thurs/12 through April 30.
Jancar Jones Gallery 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. "One Year Anniversary," one-night party with print editions. Sat/14, 4-8pm.
Modernism 685 Market; 541-0641. Tues-Sat, 10am-5:30pm. "Paintings and Hybrids," new work by Naomie Kremer (reception Thurs/12, 5:30-8pm). Thurs/12 through May 2.
Pacific Heritage Museum 608 Commercial; 399-1124. Call for hours. "New Trends," group show of 15 contemporary Chinese artists (reception Thurs/12, 6-8pm). Thurs/12 through May 2.
Root Division 3175 17th; 863-7668. Wed-Sat, noon-4pm. "Algorithmia," group show about math, science, and programming (reception Sat/14, 7-10pm). Wed/11 through March 28.
Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. "777," new works by C3; "Water Lilies," paintings by Joshua Petker (reception Fri/13, 7-10pm). Fri/13 through April 3.
SomArts Cultural Center 934 Brannan; 902-9863. Tues-Fri, noon-7pm; Sat, 1-5pm. "ArtSpan Benefit Show and Auction," one night event with more than 140 works. Sat/14, 6:30-9pm.
Velvet da Vinci 2015 Polk; 441-0107. Tues-Sat, noon-6pm; Sun, noon-4pm. "Maybe Just One More," wearable food by Lynn Christiansen; "Vase Attacks," installation by fiber artist Michael Brennand-Wood (reception Fri/13, 6-8pm). Wed/11 through April 19.

BAY AREA

Eclectix Store and Gallery 10082 San Pablo, El Cerrito; (510) 364-7261. Wed, noon-8pm; Thurs-Sat, 10am-6pm; Sun, 10am-3pm. "Bunny-licious!," paintings inspired by matchbook cover art by Mary Patterson (reception Fri/13, 7-9:30pm). Fri/13 through April 26.
Moraga Art Gallery 570 Center, Moraga; (925) 376-5407. Tues-Sun, noon-5pm. "Inner Spirit," group show of local artists. Tues/17 through May 30.
Traywick Contemporary 895 Colusa, Berk; (510) 527-1214. Thurs-Sat, 10am-4pm. "Amy Kaufman," recent paintings and works on paper by Bay Area artist (reception Sun/15, 3-5pm). Sun/15 through May 9.

ONGOING

Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am-10pm. "I Was a Green Beret," new work by Orion Shepherd. Through March 21.
Altman Siegel Gallery 49 Geary, suite 416; 576-9300. Call for hours. "Trevor Paglen," new work by the 2008 SECA winner. Through April 11.
Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm. "Amplifying the Twilight," group show curated by Brian Andrews and Marc Leblanc. Through April 18.
Aspect Gallery 731 Polk; 563-3596. Call for hours. Group show of emerging artists. Through March 22.
ATA Right Window Gallery 992 Valencia; 824-3890. "'Life-like' Manipulations," meme-stream by Authority Office. Through March 29.
Babylon Falling 1017 Bush; 345-1017. Call for hours. "An Exhibit of Radical Underground Newspapers From the 1960s and 1970s," survey from the collection of Billy X Jennings. Through Wed/11.
Baer Ridgway Exhibitions 172 Minna; 777-1366. Tues-Sat, 11am-6pm. "Tyler Cufley," sculpture, photography, and painting by Seattle artist. Through March 28.
Braunstein/Quay Gallery 430 Clementina; 278-9850. Call for hours. "Missed Aches," paintings by Craig Nagasawa; "What We Did on Our Summer Vacation," mixed media by Martha and Richard Shaw. Through March 28.
Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Babylon: The Buried Language Series," mixed media work by Sono Osato; "The Space of a Line," mixed media work by Hadi Tabatabai. Through April 25.
Caldwell Snyder Gallery 341 Sutter; 296-7896. Call for hours. "Recent Works," mixed media silhouettes by Jane Maxwell. Through March 31.
California Historical Society 678 Mission; 357-1848. Wed-Sat, noon-4:30pm. "Hobos to Street People: Artist's Responses to Homelessness From the New Deal to the Present," survey spanning 75 years with 30 artists. Through August 16.
Catharine Clark Gallery 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Other," art by Jonathan Solo ; "(un)natural," art by John Slepian. Through Sat/14.
CordenPotts Gallery Warnock Fine Arts, 49 Geary; suite 211; 377-4738. Tues-Sat, 11am-5:30pm. "The Caretakers," work by Bill Mattick. Through April 30.
871 Fine Arts 20 Hawthorne; 543-5155. Call for hours. Prints by Bruce Conner. Through April 4.
Ever Gold Gallery 441 O'Farrell; 567-5555. Wed-Sat, 4-8pm. "I Love to Turn You On," group show; "Utopia and a Two Dollar Bill," new work by Owen Takabayashi. Through March 26.
Femina Potens 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. "Little Boxes," group show of assemblage by female artists. Through March 29.
Fraenkel Gallery 49 Geary, fourth floor; 981-2661. Call for hours. "Edward Hopper and Company," survey of art Hopper paintings and Hopper-influenced photography. Through May 2.
Frey Norris Gallery 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Contemporary Miniature Paintings," work by Mudassar Manzoor and Attiya Shaukat. Through March 29.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "David Ireland," past and present works by the conceptual artist; "Tony Oursler," new works in mixed media. Through March 28.
Gallery 16 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. "Equivalents," recent work by Elliot Anderson. Through March 27.
Haines Gallery 49 Geary, fifth floor; 397-8114. Call for hours. "LandMark," group show about the notion of place. Through April 18.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Arctic Technology," photography by Christian Houge; "New Work," photography by Michael Light. Through March 21.
Jancar Jones Gallery 965 Mission, Suite 120; 281-3770. Thurs-Sat, noon-6pm. Oil paintings on steel and acrylic paintings on paper by Nancy White. Through April 4.
John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Was Am," new paintings by California artist Squeak Carnwarth. Through March 28.
Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "China Avant Garde," work by Han Bing, Yang Yongliang, and Zhang Wei; "Poetry in Painting," work by Ming Ren. Through April 11.
Little Tree Gallery 3412 22nd St; 643-4929. Call for hours. "Body Double," nightly window installation by Margaret Tedesco. Through Sat/14.
Mark Wolfe Contemporary Art 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. "(re)Turn to (re)Form," work by Wang Tiande, Hong Dei, and Gao Yuan. Through April 21.
Micaëla 49 Geary; 551-8118. Tues-Sat, 10:30am-5pm. "Fortuitous Moments," work by Gary Clemenceau, Scott Kiernan, and Tobias Tovera. Through May 2.
Michael Rosenthal Contemporary Art 365 Valencia; 552-1010. Call for hours. "Land -- Morse Code," art by Inga Dorosz. Through Thurs/12.
New Langton Arts 1246 Folsom; 626-5416. Tues-Sat, noon-6pm. "Every Sound You Can Imagine," survey show about sound and visual art. Through March 28.
Paul Mahder Gallery 3378 Sacramento; 474-7707. Call for hours. "Unus Mundus," new painting by Nikolai Atanassov. Through April 12.
Ping Pong Gallery 1420 22nd St; 550-7483. Call for hours. "A Field Guide to the Atmosphere," photography and video works by Lindsey White. Through April 10.
RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues-Thurs, noon-10pm; Fri-Sun, noon-8pm. "Juried Plastic Camera Show," work by featured artists Roy Berkowitz, Michael Emery, and Aline Smithson. Through April 1.
Receiver Gallery 1415 Valencia; 550-RCVR. Mon-Fri, 10am-6pm. "Joyous Marriage," new work by Kyle Ranson. Through March 20.
Robert Tat Gallery 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. "Doubles," photographs by Imogen Cunningham. Through April 11.
San Francisco Arts Commission Gallery at City Hall City Hall, One Dr. Carlton B. Goodlett Place, lower level; 554-6080, www.sfacgallery.org. Mon-Fri, 8am-8pm. "The Art of Change: The Influence of Rock Music and Art on Social Change," group show. Through April 13. "Spiraling Echoes: A Sound Sculpture for the Rotunda of City Hall," installation by Bill Fontana. Through May 8.
San Francisco Center for the Book 300 De Haro; (415) 565-0545. Mon-Fri, 10am-5pm. "Wings for Words," bookworks by 14 artists from South Korea and Japan. Through April 17.
Silverman Gallery 804 Sutter; 255-9508. Tues-Sat, 11am-6pm. "Twice Upon a Time," group exhibition organized by the gallery and Galerie Andreas Huber in Vienna. Through April 11.
Soap Gallery 3180 Mission; 920-9199; Mon-Thurs, 10am-2pm. "Detritus," group show curated by Lani Asher. Through March 28.
Togonon Gallery 77 Geary; 398-5572. Call for hours. "Chronicle of a Place Unknown," photography by Jessica Skloven; "Fugitive Moments," photography by Lucia Zegada. Through March 28.
Triple Base 3041 24th St; 643-3943. Thurs-Sun, noon-5pm. "The Colony," new work by Rachel Kaye. Through March 22.
Walter and McBean Galleries 800 Chestnut; 749-4563. Call for hours. "Yes!, a Solo Exhibition," art by Yan Pei-Ming. Through May 23. SFBG

Project agora's *With (& Without) Words*



PREVIEW In 2006 Kara Davis and Bliss Kohlmyer Dowman founded project agora as an umbrella organization under which they could present their own choreography. Strong and experienced performers, the two got to the point where realizing other choreographers' dances became less attractive and creating their own work grew more compelling.

For *With (& Without) Words*, Davis went solo. She hooked up with soprano and songwriter Kary Stephan for an evening of songs and dances in a format in which a dance may be performed in silence and a song without dance. Davis and Stephan had admired each other from afar but decided to work together when they found that they had more in common than either initially had thought. Both were classically trained: Davis in ballet, Stephan in opera. Yet both had vastly expanded their artistic interests since those early days. For Davis, the idea of performing to live music became irresistible, while Stephan had watched and taken some of Davis' modern dance classes and found she liked the experience.

The resulting collaboration will run in something akin to a salon format at the Community Music Center with the audience surrounding the vocalists and dancers. Davis' veteran and new colleagues Nol Simonse, Marina Fukushima, Daniel Howerton, and Sierra Stockton will perform, and Stephan will be accompanied by a chamber music trio. **(Rita Felciano)**

PROJECT AGORA'S WITH (& WITHOUT) WORDS Fri/13–Sat/14 and March 20–21, 8 p.m.; $10 at door only. Community Music Center, 544 Capp, SF. (415) 509-2124

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

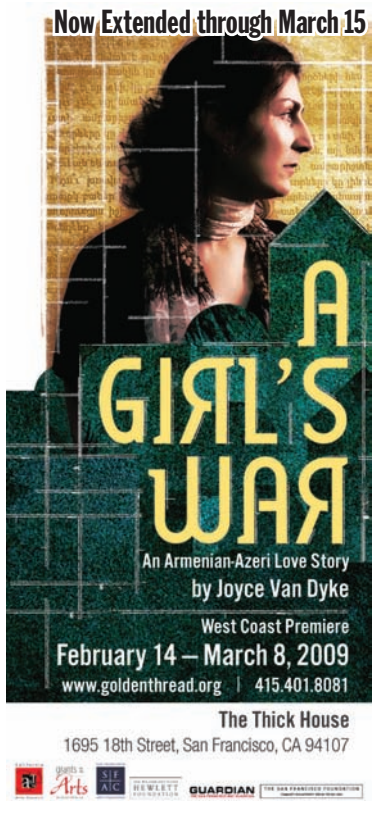
Lead EXIT Theatre, 156 Eddy; 860-4130. $15. Opens Thurs/12. Thurs-Sat, 8pm. Through March 28. Men are bred as pets in a dying world ruled by lesbians in this Dorothy R. Adams play, produced by CrazedApe Productions.
Tape Royce Gallery, 2901 Mariposa; 1-866-811-4111. $20. Previews Thurs/12-Fri/13, 8pm. Opens Sat/14. Thurs-Sat, 8pm; Sat, 2pm. Through April 4. An ill-tempered dealer visits his old high school friend, a documentary filmmaker, in a Motel 6 in Lansing, Mich., in this play by Stephen Belber, staged by Expression Productions.
Volleygirls Zeum Theater, Yerba Buena Gardens, Fourth and Howard streets; 749-2228, www.act-sf.org. $15.50-20.50. Previews Thurs/12-Fri/13, 7:30pm. Opens Sat/14. Thurs-Sat, 7:30pm; Sun, 2pm. Through March 28. The high-stakes drama of high school sports takes the stage in the ACT Master of Fine Arts Program and Young Conservatory world premiere.

ONGOING

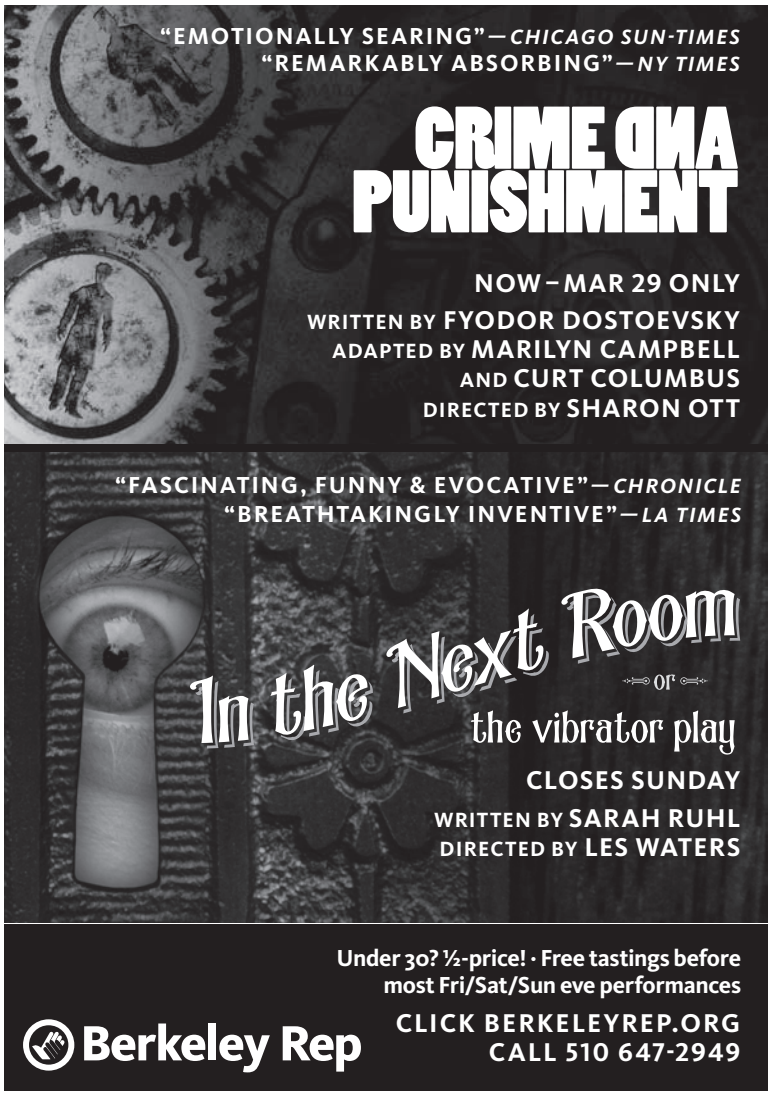
Audacious Artefacts: Parisian Grand Guignol Hypnodrome, 575 10th St.; 1-800-838-3006, www.brownpapertickets.com. $15-69. Previews Thurs/12-Sat/14. Opens March 19. Thurs-Sat, 8pm. Through May 2. Thrillpeddlers' first production of '09 showcases four terror plays and sex farces from the repertory of the Parisian Theatre du Grand Guignol.
A Beautiful View Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. $15-40. Wed-Sat, 8pm; Sun, 3pm. Through March 15. In Canadian playwright Daniel McIvor's warm and delicate two-hander, Liz (Alexandra Creighton) and Mitch (Jeanette Harrison) dissect their own long and rocky relationship seemingly after the fact, though neither woman is above contesting the account of the other or, basically, continuing the push-and-pull of their love affair in the very telling. Addressing the audience and replaying key scenes together — interrupting when necessary to make or argue a point with a little flip of the wrist that brings whatever's underway to a neat halt — Liz and Mitch relive a romance that begins in a camping supply store and ends among the threatening presence of bears in the great outdoors of a normally sedate campground. It's a shift that mirrors their own, from tentative adventurers in life and love to two older, more experienced adults (Liz is married and divorced along the way), though they're more vulnerable somehow, too, as if the cocoon of their relationship were no more protection from the emotions it unleashes or the vicissitudes of life than their nylon tent (pitched at the back of the stage) is capable of warding off an assault by a hungry grizzly. Lighthearted, somewhat forgettable, but also nicely grown-up, director Cristina Alicea and her able, sympathetic actors infuse Theater Rhinoceros' visually spare main-stage production with a convincing candor. (Avila)
No Exit NOHspace, 2840 Mariposa; www.noexitonstage.com. $10-25. Thurs-Sat, 8pm. Through March 21. In these times of economic crisis, they're downsizing even in hell. "The customers serve themselves, it's like a cafeteria," points out the callous realist Inez (Diana Brown) as her fellow damned souls Cradeau (Andrey Esterlis) and Estelle (Carole Swann) try vainly to determine how it is that the three of them have been chosen to spend eternity together in a single ill-furnished room. The punchline — that they are to serve as each other's hell — is perhaps the most famous existentialist line of them all. (Nicole Gluckstern)
Thom Pain (based on nothing) Cutting Ball Theater, Exit Theater, 277 Taylor; 1-800-838-3006, cuttingball.com. $15-30. Previews Fri/13-Sat/14, 8pm; Sun/15, 5pm. Opens March 19. Thurs-Sat, 8pm; Sun, 5pm. Through April 5. Will Eno's solo work looks at one man's search through the wreckage of his life for the remains of his childhood.
Pure Shock Value Exit Theater, 156 Eddy; killingmylobster.com. $15. Thurs-Sat, 8pm; Sun, 7pm. Through March 22. After 2006's runaway hit, *Hunter Gatherers*, local sketch-comedy masters Killing My Lobster had their work cut out for them in producing the second of the group's full-length plays. But they return with another big success on their hands. Matt Pelfrey's *Pure Shock Value* brilliantly updates the scathingly bleak Hollywood satire for a post-Tarantino generation of Silver Lake slackers. Would-be director and amiable slob Ethan (Chris Yule), his spastic screenwriter-bro Tex (Justin Lamb), and slowly unraveling longtime girlfriend Gabby (Erin Carter) are in last-ditch mode when a disgusting intruder (Calum Grant) lands face-first on the rug of their shabby east-of-Hollywood/Eden apartment — designed with a pitch-perfect touch by Emily Greene — only to present them with a startling opportunity. Fired by director Laley Lippard's muscular staging and her truly great, balls-to-wall cast, a conceit that might easily have slipped into tired formula in less able hands here remains vital, grippingly funny, and outrageous more or less to the end — wobbling slightly only once, just before the irresistibly depraved final scene. KML have consistently shown way above average taste and skill in the acting and production departments. Their shepherding of new plays by emerging playwrights like Peter Sinn Nachtrieb and Pelfrey is, needless to say, a wholly welcome and exciting development on the local scene. (Avila)
Rabbi Sam The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. $18. Thurs-Sat, 8pm; Sun/15 and March 29, 7pm; March 22, 2pm. Through April 5. Charlie Varon offers a new solo play about a rabbi who wants to reinvent American Judaism.
The Short and Happy Life Phoenix Theater, 414 Mason; 913-7272, www.sleepwalkerstheatre.com. $14. Thurs-Sat, 8pm. Through March 28. Sleepwalkers Theatre presents the world premiere of Ryan Michael Teller's multimedia work.
Skin Climate Theater, 285 Ninth St; 263-0830, www.climatetheater.com. $15–20. Thurs–Fri, 8pm; Sat, 7:30 and 10 pm. Through March 21. The West Coast premiere of Steve Yockey's *Skin*, an Encore-Climate co-production, unfolds in the latter's tiny 49-seat black box, transformed by James Faerron into a coolly modern-looking bedroom/boudoir. Billed as a decidedly adult play, its sexual content is not so much risqué as almost clinically frank, which can undercut the devastating aspects of its story of sex and infidelity across a group of five people: a married couple (Arwen Anderson and Lance Gardner), a newly committed couple (Patrick Alparone and Danielle Levin), and a lone female (Miranda Calderon) with a leafy, snaking tattoo and nearly more lovers than her answering machine can handle. Even as a certain flickering power-surge conceit doesn't quite come off as potently as intended, it's the characters — all memorably performed — that drive the play's searching look at sex, love and self. Yockey, whose Octopus ran at Magic last season, has a keen eye on relationships and a fresh, clever way with dialogue — although he has a tendency to make his characters do our interpreting for us. It's the only time we really slip out of *Skin*, which is otherwise attractive, often exquisitely detailed, and, in director Mark Routhier's capable hands, pulled dramatically tight as a drum. (Avila)
Souvenir American Conservatory Theater, 415 Geary; 749-2228, www.act-sf.org. $14-69. Tues-Sat, 8pm; Sat-Sun, 2pm; Sun, 7pm. Through Sun/15. A wacky story that has the advantage of being absolutely true, Stephen Temperley's Broadway two-hander manages a strain of thoughtful sentiment amid more dominant strains comical and musical. The performances, however, carry the evening, nimbly inhabiting a conceit that might otherwise stretch too thin over two acts. (Avila)
Where the Sidewalk Ends Boxcar Playhouse, 505 Natoma; 776-1747, www.boxcartheatre.org. $16-32. Thurs-Sat, 8pm. Through March 27. Children's stories, so-called, are often exercises in dread thoughts if not sheer terror, dark broodings tarted up in felicitous phrasemaking and brisk wordplay, seemingly simple scenarios or allegories hiding deeper meanings no child is necessarily ready to fully grasp. I'm all for scaring the bejesus out of kids. It was good enough for me, goddammit. But bedtime stories and fairytales have long attracted playwrights, among others, as material to mine for deeper meanings and present for the delectation, instruction, horror and/or melancholia of adult audiences. In this tradition, Boxcar Theater (whose entire season is devoted to the fairytale) offers cofounder Sarah Savage's inspired adaptation of the work of famed writer, illustrator, songster, playwright, poet, and children's book author Shel Silverstein. Plucking especially from Silverstein's classic, *The Giving Tree*, the play follows Shel (a winning Ben Freeman) from childhood to extreme old age, relating his dreams, his somehow forgivable selfishness, his love found and lost (embodied by a sharp and vital Mariah Castle as Sarah), and the generosity of his first and last friend, an apple tree (an appealingly straightforward Michelle Ianiro). Beautifully staged by artistic director Nick Olivero, it's a clever, confident production fully committed to the material, making for a lightly humorous, gently affecting evening that unfolds in an unusual, well-realized style of its own. (Avila)

DANCE

ODC/Dance Downtown Novellus Theatre, Yerba Buena Center for the Arts, 700 Howard; 978-ARTS, www.odcdance.org. $10-45. Thurs/12-Sat/14, 8pm; March 19, 6:30pm; March 20-21, 8pm; March 26-28, 8pm; March 29, 2pm. The 38th season of the company encompasses three programs and includes world premieres by Brenda Way and KT Nelson and the return of five repertory works.
San Francisco Ballet War Memorial Opera House, 310 Van Ness; 865-2000, www.sfballet.org. $8-235. Thurs/12 and March 14, 17, and 20, 8pm; Sat/14 and March 22, 2pm; March 25, 7:30pm. The program includes Antony Tudor's *Jardin aux Lilas* along with Helgi Tomasson's *On a Theme of Paganini* and Jerome Robbins' *The Concert.* Also Fri/13 and March 19 and 24, 8pm; Sun/15 and March 21, 2pm; March 18, 7:30pm. the company presents an all-Mark Morris program including *A Garden*, *Joyride*, and *Sandpaper Ballet*.
Spring Forward 2009 Dance Mission Theater, 3316 24th St; www.brownpapertickets.com. $12. Fri/13-Sat/14, 8pm. Dance Brigade stages a weekend of dance ranging from hip-hop to Brazilian samba to Congolese. Artists include Natasha Carlitz Dance Ensemble, Lakiesha Golden, and Inochi Dance. **SFBG**







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"Gold Rush: A Fundraiser for Hollis Hawthorne"



PREVIEW If anyone can drum up support (and a raucous good time) for Hollis Hawthorne, the SF dancer whose recent serious motorcycle accident left her in a coma in India, it's the anarchic performance troupe Extra Action Marching Band. That's exactly what organizers of Gold Rush, a fundraiser at Slim's on Thursday, March 12, hope will happen. Although some 800 people have collectively donated more than $50,000 to a fund to fly Hawthorne home by air ambulance, her family still needs another $150,000 to cover the cost.

The two dozen horn players, drummers, dancers, and other performers who make up Extra Action are famous for their ability to gather and motivate a crowd, whether it's at the Independent's Mardi Gras bash or an impromptu dance party outside Café Revolution. Now they're dedicating their loud, sweaty, inspirational antics to bring Hawthorne back to the states, where she's been offered free medical care from Stanford University.

Don't let Hollis' situation get you down. Since I met and began collaborating with her last year (including performances at *Guardian* events), it's been clear the vibrant, creative Tennessee native is a lover of fun and mayhem. Those of us hosting Thursday's fundraiser are sure to honor her personality with an eclectic, electric show.

The night's other highlights include performances by the Derailleurs, the bicycle dance troupe Hawthorne cofounded (with the blessing and help of big sister troupe and Tour de Fat veterans the Sprockettes); and the Cheese Puffs, the tap-dancing, Broadway-style dance troupe dedicated to Richard Cheese's music, of which Hawthorne and I are members. The event also includes an art auction curated by Will Chase. For further info on Hawthorne's condition, check out our politics blog at www.sfbg.com/blogs/politics. **(Molly Freedenburg)**

GOLD RUSH: A BENEFIT FOR HOLLIS HAWTHORNE Thurs/12, 7:30 p.m., $20.

Slim's, 333 11th St., SF. (415) 255-0333, www.slims-sf.com

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 12

"Savage Melancholia: The Violence of Unmetabolized Grief:" Public lecture series, San Francisco Center for Psychoanalysis, fourth floor auditorium, 2340 Jackson, SF; (415) 563-5815. 7:30-9pm, free, RSVP recommended. Jed Sekoff, PhD, will look at how violent behavior is related to unmetabolized social and personal loss and discuss the clinical and political implications. A great event for those morbidly transfixed on the Great Depression sequel.

FRIDAY 13

Pecha Kucha UC Berkeley College of Environmental Design, Wurster Hall courtyard, Berk; 6pm happy hour, 7:30pm presentations; $5 suggested donation. *Pecha Kucha*, Japanese for the sound of conversation, is a forum held in over 100 cities where local design communities meet to showcase samples of new work. The theme of this month's San Francisco Pecha Kucha is "stimulate."

SATURDAY 14

American Red Cross CPR Training Various locations, call for times, locations, and to register; 1-888-686-3600, free. Visit www.sfbg.com/blogs/politics to read about how CPR saved Hollis Hawthorne's life after a severe motorcycle accident.

Anarchist Book Fair San Francisco County Fair Building (near Ninth and Lincoln), Golden Gate Park, SF; sfbookfair.wordpress.com. Sat 10am-6pm, Sun 11am-5pm; free. Speakers for the 14th annual Bay Area Anarchist Book Fair include poet Diane DiPrima and writer Judith Levine. Kids' space and bicycle valet parking provided by the San Francisco Bike Coalition.
Meatout Unitarian Center, 1187 Franklin, SF; (415) 273-5481. 11am-3:30pm, $5 suggested donation. This San Francisco Vegetarian Society–sponsored event encourages vegetarians and non-vegetarians alike to not eat meat for one day by hosting cooking demos, providing lunch, and giving informative talks that exemplify the nutritional, ethical, social, and environmental benefits of a vegetarian diet.
Pi Day Exploratorium at the Palace of Fine Arts, 3601 Lyon, SF; (415) 561-0399. 1:59pm, $9-14. Gather around the Pi shrine and eat pie to celebrate Einstein's birthday on the date and time of the number you get when you divide the circumference of a circle by its diameter (3.14159 ...).
Saint Patrick's Day Parade Corner of Market and Second, SF; sfstpatricksdayparade.com, (415) 395-3417. 11:30am, free. Celebrate the city's Irish heritage by being "green" for a day.

MONDAY 16

Ang Lee and James Schamus Zellerbach Hall, UC Berkeley Campus, Bancroft at Telegraph, Berk; (510) 642-9988. 8pm, $16-30. The duo will discuss the making of feature films *Crouching Tiger, Hidden Dragon*, *The Ice Storm*, and other collaborations during their 17-year alliance. SFBG



Everything is just dandy in the self-portraiture of Yinka Shonibare, whose visions of excess — collected in a new monograph — occupy the same Afro-surreal realm favored by Kehinde Wiley, Prince, and Ghostface. | YINKA SHONIBARE, *DIARY OF A VICTORIAN DANDY: 14:00 HOURS*, 1998. FROM YINKA SHONIBARE MBE.

His royal highness

Excess and seduction rule the vainglorious art of Yinka Shonibare

By D. Scot Miller
› a&eletters@sfbg.com

REVIEW Yinka Shonibare's 1998 photographic essay *Diary of a Victorian Dandy, Member of the Order of the British Empire* runs like clockwork.

At 11 a.m., Shonibare the nobleman is shown waking and then donning a nightcap in his gilded bedroom; he's surrounded by four ruddy-cheeked buxom maids and a pale, thin butler, who each cater to his every whim. At 2 p.m., dressed in a three-piece blue-gray suit, he tends to business in his private library. Busts of Greek and Roman conquerors sit atop mahogany bookshelves, observing, while high-collared, porcine sycophants with handlebar mustaches congratulate Shonibare on squandering what's left of his father's fortune.

By 3 p.m., Shonibare's nobleman has retired to another bedroom, where — sporting a salmon-pink velvet vest and matching satin tie — he reclines on a chaise lounge with a glass of red wine. An undressed brunette woman on his left caresses the vest, her eyes turned upward as if she's entranced by his wealth and power. A red-haired girl to his right runs her fingers through his hair. In the background, a woman dressed in a hoop skirt fellates one of Shonibare's sycophants, another woman lies at the foot of the bed, and still another looks bored as she's buggered by one of Shonibare's consorts.

Five p.m. brings a rousing game of billiards in the parlor. The day's activities end at 7, with white ties, tails, and candelabras in a plush dining room replete with red velvet curtains and gilded framed oil portraits of aristocrats in powdered wigs.

Shonibare is a heavily bearded, 46-year-old Nigerian. This hairy black man, assuming the role of a dandy, places himself at the center of all his photos, reveling in absurd glory. "Historically, the dandy is usually an outsider whose only way through is his wit and style," Shonibare explains, in a text within the monograph *Yinka Shonibare MBE* (Prestel USA, 208 pages, $55), edited by Rachel Kent. "His apparent lack of seriousness of course belies an absolute seriousness, and that attracts me to the dandy as a figure of mobility who upsets the social order of things."

Shonibare has upset the British social order and gained mobility — including an exquisitely absurd and very real royal appointment — by creating Victorian costumes from Dutch wax print fabrics, then placing them on headless mannequins that strike leisurely poses. Much like the dandified role that he often assumes, his art seems excessive and frivolous at first glance — high fashion in extremis. But it takes on greater dimensions with consideration. The Dutch wax prints that play a prominent role in Shonibare's work, for example, are usually associated with Africa, though they were first designed in Indonesia, then imported by the Dutch, who brought them to West Africa during the slave trade, making them a symbol of the height of colonization and imperialism.

The actions of Shonibare's figures: skating (in 2005's *Reverend on Ice*), seducing (in 2007's *The Confession*) and swinging, both literally (in 2001's *The Swing — after Fragonard*) and figuratively (in 2002's *Gallantry and Criminal Conversation*), contain surreal, violent, erotic, and decadent connotations. Like his contemporary Kehinde Wiley, or like Ghostface and Prince in the realm of music, Shonibare uses the rococo movement of pre-revolutionary France as a point of departure. Figures of excess and tools of subversion, his headless mannequins take on references to the guillotine.

"Excess is the only legitimate means of subversion, " Shonibare has said. "Hybridization is a form of disobedience ... an excessive form of libido, it is joyful sex." An illustration of such ideas, this monograph retrospective of Shonibare's painting, sculpture, photography, and film work is a must-have piece of Afro-surreal ephemera. **SFBG**

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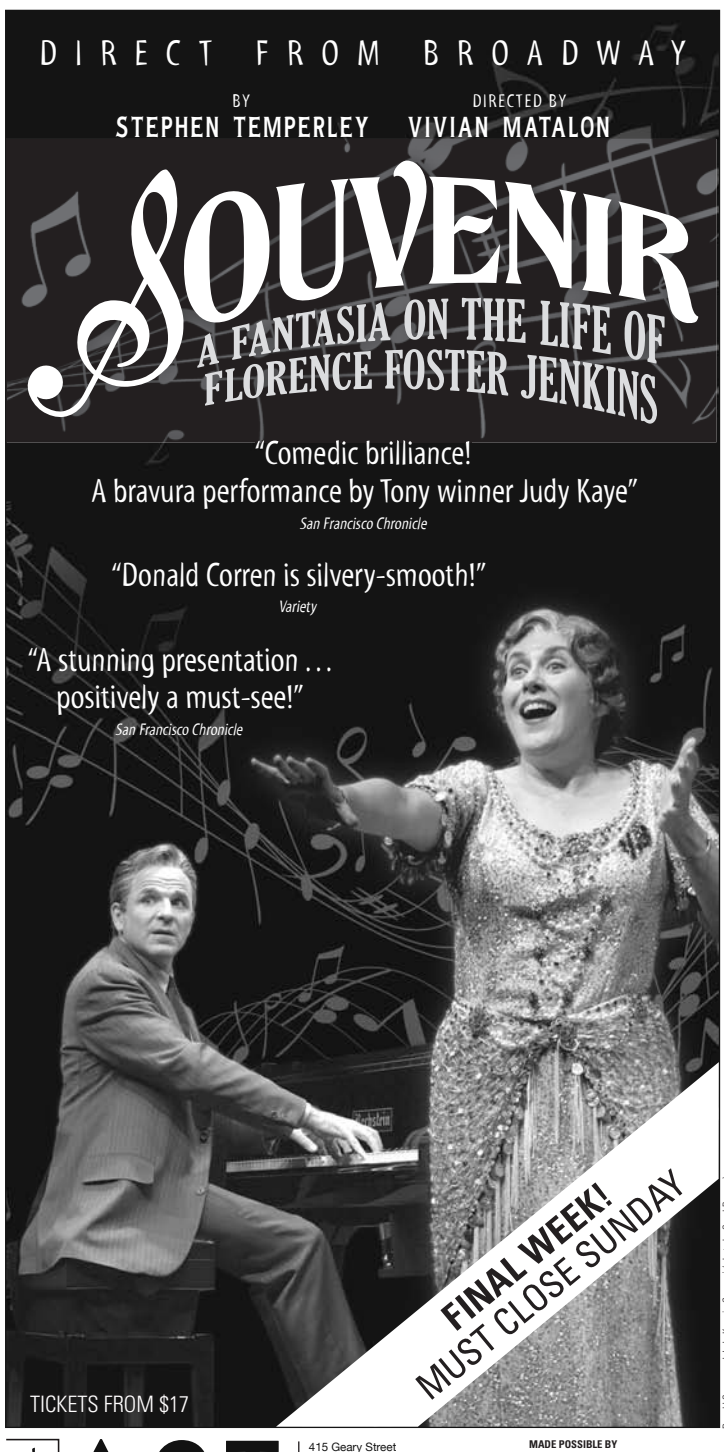
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THE BLENDER

(1) Scralifornia and grits, Pork Store, SF

(2) Fried river moss and water buffalo chili paste, Luang Prabang, Laos P.D.R.

(3) Chicken piccata, rice pilaf, and Hardys boxed wine

(4) Shots of fernet at Ask Dr. Hal show

(5) Dungeness crab and Fish Eye red, Woodhouse Fish Company, SF





Colibrí transcends the taqueria, expanding the Bay's definition of Mexican cuisine with dishes like filet mignon (left) and queso fundido

GUARDIAN PHOTOS BY RORY McNAMARA

Tortilla curtain

By Paul Reidinger
› paulr@sfbg.com

The biggest shadow hanging over many a pre-theater dinner is anxiety about getting to the show on time. Will the service be prompt, is there time for dessert, where is the check, can we cover four blocks in two minutes? The human element in these sorts of situations is always incalculable, but it does help if your pre-theater restaurant is across the street from the theater. That's brick-and-mortar reassurance. And if we're talking the Geary Theater and Colibrí Mexican Bistro, I mean *right* across street. But don't jaywalk; the street (Geary) is insanely busy.

"Mexican bistro" is a phrase I would like to see more often. We have plenty of taquerias, a surfeit of them, but, perhaps, not enough restaurants that do justice to the sophistication and variety of Mexican cooking. Mexico is a huge land of deserts, seashores, mountains, plateaus, and tropical jungles, each of which produces a distinct set of ingredients. And, like its huge neighbor to the north, it's a mishmash of cultures from old world and new. The result is a cuisine not quite like any other in the world, and Colibrí offers a nice sampling of it.

The restaurant (whose name means "hummingbird") opened a little more than four years ago in a space once held by a California Pizza Kitchen. The layout is a little awkward, especially at the front; the entryway is narrow and the huge bar bulges toward the door, so incoming guests must negotiate a series of tight curves before things open up farther back, toward the display kitchen. The look is that of a quietly stylish cantina, with plenty of wood, hand-painted ceramic tiles, and rustic tchotchkes — a water pitcher, say, perched at the edge of a booth.

For a sense of Mexican cooking's singularity, we need look no further than to the nopales asados ($7.50), strips of young cactus leaf that have been marinated in olive oil, garlic, and herbs, then grilled and served with mushrooms and oregano. There could hardly be a greater symbol of the desert than the cactus, but the grilled leaves have distinctive tartness and plump texture a world removed from sandy desiccation.

Many dishes one has often seen on other menus benefit from little extra touches. Queso fundido ($12), a kind of Mexican cheese fondue, is frequently enlivened with chorizo (the chili sausage that leaks its signature orange grease everywhere) — and so it is at Colibrí, with the added attraction of mushroom slices, for a bit of extra heft without extra fat. Quesadillas ($9) are enhanced with your choice of either strips of fire-roasted poblano peppers or epazote. Even ceviche in the style of Veracruz ($16), a standard combination of cubed white fish, lime juice, cilantro, onion, jalapeño pepper, and olive oil, gets a sly tweak from green olives.

(Fungus-lovers, incidentally, will not only find mushrooms popping up in various dishes but also a canny deployment of huitlacoche, the fungus that grows on corn and is sometimes considered a kind of Mexican truffle, the very breath of the earth. Here it is stuffed into a chicken breast, along with some other savories.)

Several of the larger plates are sauced with a verve and style that would do a good French restaurant proud. Although the pan-seared duck breast in the pato en pipián ($18) was cooked a little more than I would have preferred, the sauce — a green mole of pumpkin seeds and tomatillos, peppery and fruity — was brilliant and singular. So was the tamarind mole, a caramel-colored elixir of dark, tart intensity, pooled around a clutch of sautéed prawns ($17). That plate included, for comic relief, a corn cake, like the last pillow someone forgot to pick up and put away after a sleep-over pillow fight.

The kitchen also offers a regional Mexican specialty that rotates monthly. We probably tend not to think of the *Distrito Federal* as a region; it's the capital and center and a sprawling, smoggy megalopolis. But it's also the home of *peneques* ($16), batter-fried dough pockets stuffed here with beans, set on a bed of corn kernels and zucchini dice with meanderings of black-bean purée, and topped with a blood-red tomato-chipotle sauce, some chunks of *queso fresco*, and a large rivulet of *crema*. The dish simultaneously suggests the bounty of Mexico and the culinary legacy of the Indians (whose agricultural trinity consisted of corn, beans, and squash), while giving vegetarians something to enjoy without having to make do with small plates raked up from the fringes of the menu.

The desserts are more routine but do go beyond flan. Pastel de tres leches ($8) is a little too much like Mexican tiramisù for my comfort, but Colibrí's version manages not to overdouse the sponge cake while coating it with white meringue frosting and (a nice touch) shavings of white chocolate.

The nearest thing to a contemporary, postmodern dessert is probably negro y blanco ($8), a fine chocolate mousse served with whipped cream in a coffee cup beside what the menu calls a "white chocolate confection": basically a pointed cap of white chocolate filled with ice cream. The confection was tasty and visually striking, but the white chocolate seemed to have been child-proofed and was difficult to crack open and eat gracefully. There is always an element of theater to having dinner out, of course, and even the act of eating itself can offer moments of excitement and visual interest. But when theater becomes spectacle, with white-chocolate shrapnel skittering across the table and ice cream squirting onto neighboring lapels, you know it's time to make like a hummingbird and whiz gracefully away. SFBG

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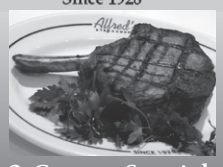


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What I'm not

By L.E. Leone
› le_chicken_farmer@yahoo.com

CHEAP EATS I never should have given away my chickens. I should have bonked their heads off and plucked them and cut them up and put them in the freezer. How unfarmerly of me to give them away! I knew I would regret it, but didn't know it would hit me like this, right here, right now, in New York City.

Tomorrow night I'm doing a reading here. It's so cold. I keep clicking my heels together and not going anywhere. It's so, so, so, so cold, like, zero. I'm wearing everything I brought, including three pairs of panties under my tights and jeans and skirts and dresses, and two coats. And I'm still cold all the time. And then I go into a building and it's 110 degrees, and I'm stripping down to just poetry.

People keep looking at me, outside and inside, and I want to be able to say, "I'm a chicken farmer."

But I'm not.

Tomorrow night I will stand up in front of a lot of people (I hope) in a place where a lot of great writers have stood and read, and I will want to take off my clothes and say, "I'm a chicken farmer."

But I'm not.

After my reading here I get to go to Pittsburgh and read and then Cleveland and read and then after that I get to be on a train again, to Chicago then Oakland, where there aren't any chickens waiting in my freezer, because I couldn't be bothered and gave them away.

My new favorite coffeehouse is in SoHo. It's called City Girl Café, and it's better than Joe or Joe's or any of the other million places where I've thawed out over coffee in this cold, slushy city, last couple days.

My new favorite Thai restaurant, in spite of great red curry duck last night, is in Oakland, you'll be happy to hear. Rockridge, of course. Sabuy Sabuy, a cozy, unpretentious hole-in-the-wall on the corner of College and Broadway. I ate there with Kiz on the night before I left, and it was raining and cold, come to think of it.

Kiz had just come back from St. Louis, where she'd helped her brother, who had had his nose changed by a sidewalk. I have walked on St. Louis sidewalks; they are not nurturing. As a result of which, it didn't heal right and they had to re-break and reset it, in a slightly happier way.

I know Kiz's brother, and I like him. His name is Kez. Kiz said he was doing well and wasn't being all mentally bothered by all this. Which, I would of been. Sidewalks, noses ... are you kidding me? But now that I am a city girl and not a chicken farmer, I suppose I should get used to such combinations.

Sabuy Sabuy's signature "special duck" dish is double-cooked (I'm guessing roasted and fried), and served with spinach and pickled ginger ($11.95). Very, very good. The duck was crispy and juicy and just wonderful. And ... pickled ginger! It's about time people start plopping down pickled ginger next to something other than sushi.

I was even more taken by a soup I'd never seen before on a Thai menu. Soup woonsen, which was a clear broth with glass noodles, napa cabbage, and these great meatballs made out of an unlikely roll-up of marinated pork and chopped prawns ($7.95).

We ate something else too, but I can't remember what it was.

Someone wrote to me, a fan, and asked how to butcher a chicken. At least I think that's what they asked. After you sever the head, they said, what next?

OK. You let the blood drip (oh, and stop reading two sentences ago if you don't want to know), but you dunk your feathered ex-friend into almost boiling water for a half a minute or so. Then, while it's still pretty warm, you pull out all the feathers, and scald off with a flame what you can't get with your fingers.

There is more than one way to outside the insides of a chicken. I like to use poultry shears. First I cut around the "vent" (or "butthole"), then ... then ...

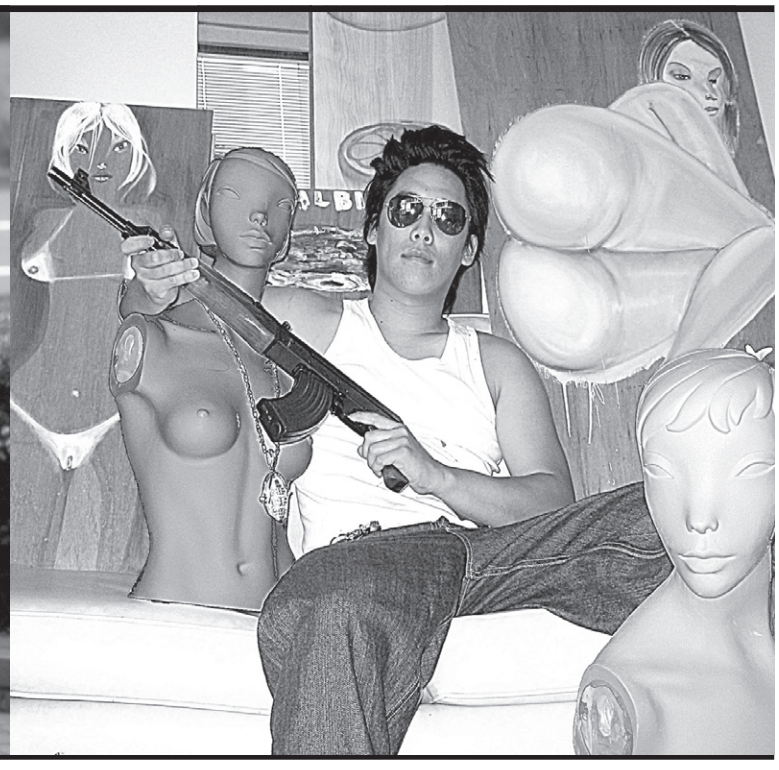
Oh, look it up online, why don't you. This is not my thing.

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L.E. Leone's new book is Big Bend *(Sparkle Street Books), a collection of short fiction.*

film





In Kiyoshi Kurosawa's *Eyes of the Spider*, Sho Aikawa (in necktie) is tempted into a life of crime — which, despite moments of brutality, ends up being nearly as mundane as his previous existence as a pencil-pusher. At right, David Choe strikes a typically over-the-top pose.

SFIAAFF

Home suite home

Tokyo Sonata and the stark, striking cinema of Kiyoshi Kurosawa

By Cheryl Eddy
› cheryl@sfbg.com

How's this for lowest common denominator? The first sentence of Kiyoshi Kurosawa's Wikipedia entry explains that he is a "Japanese filmmaker best known for his many contributions to the J-horror genre." With his latest film, family drama *Tokyo Sonata*, particularly fresh in my mind, I'd nearly forgotten he was even part of that late-1990s trend. It's inarguable that he made one of the best of the genre — 2001's cult nugget *Pulse*, a meditation on the cold, paralyzingly lonely soul of the Internet masquerading as a sublimely creepy ghost story. *Pulse* is the only one of Kurosawa's films made widely available to American popcorn-munchers, albeit in the dumbed-down form of a bastardized PG-13 remake starring Kristen Bell (tagline: "You are now infected.")

Fortunately, as the San Francisco International Asian American Film Festival program notes point out, you'll soon be getting a chance to see the original *Pulse* on the big screen, where its sinister sparseness should freak out even those who've already watched it on DVD. SFIAAFF's spotlight on Kurosawa, encompassing seven films (including the local premiere of *Tokyo Sonata*) and an in-person visit from the man himself, couldn't have been easy to curate. His filmography stretches back to the 1970s, with pink films and yakuza films and pre-J-horror horror films. His breakthrough, at least to stateside art house patrons and festival attendees, was 1997's *Cure*, a serial-killa-thrilla lacking anything resembling Hollywood-style story beats. As the *New York Times* marveled, "Kurosawa constructs an elaborate psychological maze and then strands us in the middle of it" — a favorite technique that echoes throughout his work.

Though the SFIAAFF program spotlights Kurosawa, in many ways it's also the Sho Aikawa show, with the actor appearing in paired films *The Revenge: A Visit from Fate* and *The Revenge: The Scar that Never Fades* (both 1997), and *Eyes of the Spider* and *Serpent's Path* (both 1998). The stone-faced Aikawa — also a Takashi Miike regular, having triggered the total destruction of Planet Earth at the end of 1999's *Dead or Alive*, among other triumphs — is particularly moving in the later films, wherein he plays a same-named character caught up in mirror-image circumstances who is, nonetheless, decidedly not the same dude. A child is snatched and murdered, and vengeance is sought, but Kurosawa focuses on the mundane aspects of gangsterhood, with the crew in *Eyes of the Spider*, for example, discussing polar bears and fishing strategies during stretches of downtime.

But this ain't no Tarantino-style crimes-'n'-chuckles set of films. With *Tokyo Sonata*, Kurosawa does away with the yakuza element, along with the overtly scary stuff, though the film is so timely it's near-eerily prophetic. The economy is the boogeyman here, as an average Japanese family fractures when Dad is laid off (and doesn't tell Mom) and the older son decides that joining the

CONTINUES ON PAGE 48 ››

MORE AT SFBG.COM

Pixel Vision blog: reviews of more SFIAAFF films

KEEPING THEIR COOL: ASIAN HIPSTERS PAST AND PRESENT

Did Asian American hipsters arrive with the cinematic appearance of Mr. Miyagi or Gregg Araki? The moment Hipster Bingo included an "über-hot Asian hipster (female)" square? Face it, we are everywhere — bubbling up from every microniche to make zines, play in bands, draw comics, and chafe against those model-minority, math-geek stereotypes, ready to rage against the Man's machine.

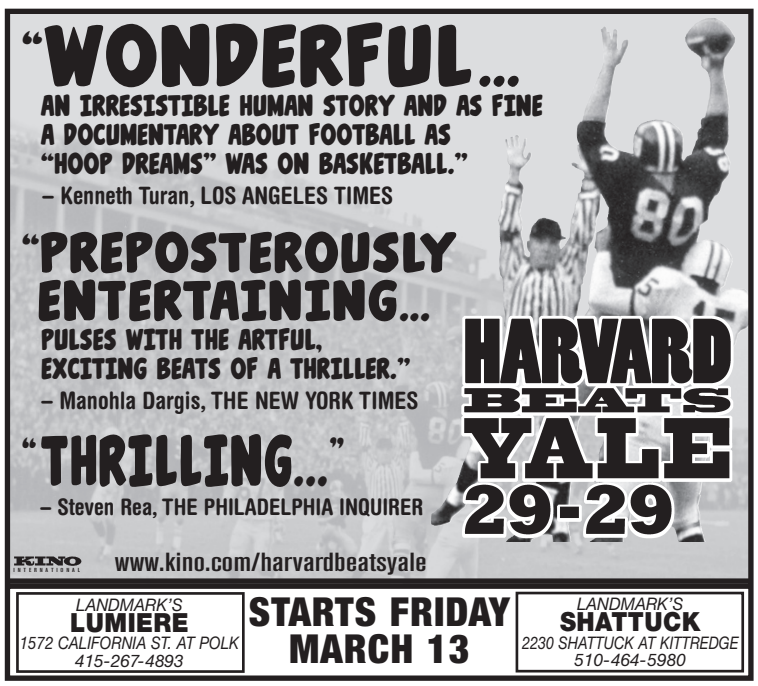
According to *You Don't Know Jack: The Jack Soo Story*, it all started with the star of *Flower Drum Song* (1961) and late-1970s TV series *Barney Miller*. Oakland-raised Goro Suzuki got his start as the life of the Tanforan and Topaz internment camps, evolving into a popular crooner-comedian in the Midwest where he attempted to sidestep prejudice by shortening Suzuki to the more Chinese Soo. He hit the Hollywood big time with his scene-stealing nightclub owner Sammy Fong and his beloved Detective Sgt. Nick Yemana, a role showcasing an understated wit that seems to define Asian cool. Alas, *The Slanted Screen* (2006) director Jeff Adachi concentrates so hard on Soo's hipster cred, reinforced by pals like George Takei, that the drumbeat gets a bit deafening in this valuable if flawed doc, which fails to truly reveal the man behind the parts.

That's the flip side of cool — the more you stress on it, the more elusive it is. On the opposite side of the spectrum: the 1990s-ish iconoclastic, workaholic breed of Asian hip obsessively worked by David Choe in *Dirty Hands: The Art and Crimes of David Choe*. Exhaustively documenting the Los Angeles-born artist for eight years as he matures before our eyes, director Harry Kim charts the growth spurts: from mischievous tot to shoplifter and graf artist to porn illustrator to street-art superstar to spiritual penitent after a stint in a Tokyo jail. The filmmaker doesn't seem to know quite when to stop, but then neither does his subject: an obviously intelligent, playful talent who specializes in compulsively analyzing himself *and* pushing himself to the limits of the law, his work, and his own (r)evolution as a human being. So driven in his pursuit of edge-skating experiences that he comes off as less hipster than haunted, Choe and his Bukowskian tendencies, *Vice* aesthetics, and "deep" thoughts rivet long after the bodily fluids and sensory overload murals congeal. **(Kimberly Chun)**

YOU DON'T KNOW JACK: THE JACK SOO STORY
Sun/15, 2:30 p.m., and March 18, 7 p.m., Kabuki

DIRTY HANDS: THE ART AND CRIMES OF DAVID CHOE
Sat/14, 9:30 p.m., Castro
Tues/17, 4:30 p.m., Kabuki

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The Light Ahead TUES, MARCH 17, 7 PM
In an unsentimental view of shtetl life, this film tells the story of two lovers whose community reacts to an outbreak of cholera by embracing superstition.
USA, 1939 · 94 minutes, in Yiddish with English subtitles.


Tevye TUES, APRIL 21, 7 PM
Maurice Schwartz produced, directed, and starred in this loose adaptation of two stories from Sholem Aleichem's *Tevye the Dairyman* cycle.
USA, 1939 · 76 minutes, in Yiddish with English subtitles.


Uncle Moses TUES, MAY 19, 7 PM
Maurice Schwartz is masterful as a sweatshop owner whose grip on power slips after he falls in love with the daughter of one of his workers.
USA, 1932 · 88 minutes, in Yiddish with English subtitles.

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SFIAAFF

Indie notes

Colma: The Musical's Richard Wong returns with *Fruit Fly*


The singin'-, dancin'-, walkin'-in-formation cast of *Fruit Fly*.

By Dennis Harvey
› a&eletters@sfbg.com

A D.I.Y. movie musical made for all of $15,000, indie popster-turned-scenarist/actor H.P. Mendoza and local cinematographer-turned-feature-director Richard Wong's *Colma: The Musical* proved to be the little movie that could after its 2006 San Francisco International Asian American Film Festival debut. It won a limited theatrical release and critical praise, including a flattering *New York Times* review. After collaborating on last year's unclassifiable (IMDB lists it as "action/drama/musical/thriller") SFIAAFF premiere *Option 3*, they're back with *Fruit Fly*, which isn't quite a *Colma* sequel but feels like one. It brings back that film's Maribel (L.A. Renigen), this time starring as a straight newcomer wading into SF's theater and gay-night-life scenes while dealing with some unresolved identity issues. With 19 numbers (including "Fag Hag"), it is once again not your grandma's (or even ABBA's) kind of musical.

This time around Mendoza (who also plays a supporting part) is in the director-editor's chair. But Wong's brightly colored widescreen HD photography is once again an outstanding element. He spoke with the *Guardian* before *Fruit Fly*'s bow as this year's SFIAAFF Centerpiece presentation.

SFBG *H.P. Mendoza directed this time, but it seems like the two of you are collaborative in most aspects of the movies you've made together.*
RICHARD WONG I was certainly very involved in a lot of different ways. This is definitely H.P.'s movie, though. We were originally going to do something called *On Sundays*. Where *Colma* was kind of H.P.'s story, I wanted to do a movie about my family dynamic, this big, grand musical. But the economy really screwed that. We decided to use our $50,000 CAAN (Center for Asian American Media) grant just to jump in and do something, [resulting in] both *Option 3* and *Fruit Fly*.

SFBG *You must have been really surprised by the exposure* Colma *got.*
RW So much has happened since then, it's really changed my life. I can attempt to be an actual, serious filmmaker. When we were making it, it was hard to see that as even a possibility. It was so remote. Of course all the timing was wrong with the writer's strike and the recession, but nonetheless, I honestly still can't quite believe it.

FRUIT FLY
Sun/15, 6:15 p.m., Castro
March 20, 6:30 p.m., Pacific Film Archive
March 22, 7 p.m., Camera 12

Kurosawa CONT››

U.S. military seems like a pretty good career option. Dinner-table calm is soon replaced by ever-bizarre and sometimes tragic events, but the hidden talents of the younger son suggest all may not be dark in the world. The end result is Kurosawa's most fulfilling work to date, in a career that's already delivered quite a few winners. To borrow the title of one of those films, a bright future awaits. **SFBG**

THE SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL
March 12–22. Main venues are the Castro, 429 Castro, SF; Sundance Kabuki, 1881 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Camera 12 Cinemas, 201 S. Second St., San Jose. Tickets (most shows $11) are available at www.asianamericanmedia.org. For this week's schedule, see film listings.

ALONE AND AHEAD: INDIAN WIDOWS AND A WOMAN WARRIOR CHAMPIONED

Amid a persistent backlash against feminism stateside — see: *He's Just Not That Into You* — at least two SFIAAFF docs offer compelling reminders that women's struggle for equality in education, work, property ownership, and their very lives continues to be very relevant: *Patsy Mink: Ahead of the Majority* and *The Forgotten Woman* (both 2008).

Now best known for her coauthorship of Title IX — the 1972 legislation prohibiting sex discrimination in schools that now bears the name the Patsy T. Mink Equal Opportunity in Education Act and is still being fought by athletic departments — the late Mink was a force of nature in national as well as Hawaiian politics. Growing up in Honolulu, I knew her as the fearsome liberal rabble-rouser who stormed the islands' oft-complacent consciousness with such fire that she rated a daily newspaper comic strip. Kimberlee Bassford's documentary reminded me of Mink's achievements, her battles, and the incontrovertible fact that the Japanese American Maui native, once denied entrance into medical school because of her gender, became the first woman of color to serve in the U.S. Congress in 1965.

Dilip Mehta — a *National Geographic* photojournalist and the production designer of older sister Deepa's *Water* (2005) — turns an equally empathetic lens toward the real-life subjects of his sibling's feature: the tragically marginalized widows of India. In *The Forgotten Woman*, they gravitate to the holy city of Vrindavan to live on the streets after being abandoned by families who have claimed



their land and property. Mehta doesn't shy away from questioning the ashrams that dispense some charity but benefit financially from the donations; the men who claim that women are forbidden to remarry; and the upscale city dwellers — so far from the glam exotica purveyed by *Slumdog Millionaire* (2008) — who pay their alms and then banish the women from their minds. His images of the women themselves — surrendering their stories as monkeys scamper about, their glasses held together by string as he shoots them with the utmost grace, respect, and heartbreaking beauty — genuinely sing. **(Kimberly Chun)**

PATSY MINK: AHEAD OF THE MAJORITY
Sun/15, noon, and March 18, 6:45 p.m., Kabuki
March 21, 12:45 p.m., Camera 12

THE FORGOTTEN WOMAN
Mon/16, 6:45 p.m., and March 18, 6:30 p.m., Kabuki
March 19, 6:30 p.m., Pacific Film Archive



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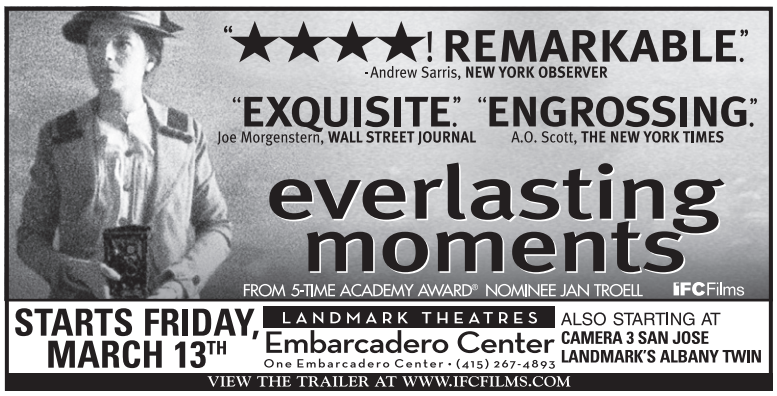
The person that proves they are the most knowledgeable will also win a copy of The Art of the Film, WATCHMEN book signed by the cast.

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FILM



PHOTO BY MILENA BOTOVA

12

REVIEW In Nikita Mikhalkov's Oscar-winning 1994 film *Burnt by the Sun*, set in the Stalin-era Soviet Union, a character corrects himself in addressing his companions as gentlemen, saying, "Excuse me, comrades." A reverse correction signals the changed times in *12*, where Mikhalkov takes up a more modern, post-Soviet tale, using a familiar framework to tell it. Based on Sidney Lumet's *Twelve Angry Men* (1957), the film follows the jury proceedings of a Moscow murder trial in which an orphaned teenage Chechen boy is accused of killing his adoptive father, a Russian army officer who rescued him from the war-obliterated village where he'd lost his parents. Throughout a long day and night, the jurors (whose foreman is played by Mikhalkov) deliberate, battle, come unhinged, and reveal, through prejudiced tirades and intelligent argument alike, a flawed legal system and a corrupt society that fail to function in tandem. In a departure from the original, *12* releases the viewer at brief intervals to visit the prisoner in his chilly cell and to witness childhood scenes of poignant and piercing clarity. But at nearly three hours, the film makes us feel the time crawling by and its effect on these men, locked away from their lives in a room they expected to sit in for half an hour before consigning a young man to life in prison. And the fractures and damage we witness in each of them as the hours pass seem to form a mosaic of modern Russian society, fractured and damaged itself by the traumas of its political and cultural history. **(Lynn Rapoport)**

12 opens Fri/13 in Bay Area theaters.

Film listings are edited by Cheryl Eddy.Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, visit www.sfbg.com.

SAN FRANCISCO INTERNATIONAL ASIAN AMERICAN FILM FESTIVAL

The San Francisco International Asian American Film Festival runs March 12-22. Venues this week are the Castro, 429 Castro, SF; 111 Minna Gallery, 111 Minna, SF; Pacific Film Archive, 2575 Bancroft, Berk; Sundance Kabuki, 1881 Post, SF; Wheeler Auditorium, UC Berkeley, Berk; and Yerba Buena Center for the Arts, 701 Mission, SF. Tickets (most shows $11) available at www.asianamericanmedia.org. All times pm unless otherwise noted.

THURS/12

Castro *My Dear Enemy* 7.

FRI/13

Castro *The Chaser* 6:45. *Serpent's Path* 10.
Kabuki *Tokyo Sonata* 6:45. *Karma Calling* 7. *The Speed of Life* 9:15. "Mixtape 4 the MSG Addict" (shorts program) 9:45.
Minna "Directions in Sound" (music program) 9.
PFA *Adela* 6:30. *Half-Life* 8:20.

SAT/14

Castro *The Equation of Love and Death* noon. *The Love of Siam* 2:15. *Heaven on Earth* 6:30. *Dirty Hands* 9:30.
Kabuki "Is It Worth It? Let Me Work It" (shorts program) noon. *License to Live* 1. "Takahiko Iimura Shorts: 60s Experimental and Early Conceptual Videos" (shorts program) 3. *Project Kashmir* 4:15. *Adela* 5. *Whatever It Takes* 6:45. *Children of Invention* 7. "3rd I South Asian International Shorts" (shorts program) 9:15. *The Panda Candy* 9:30.
PFA *24 City* 3:30. *Tokyo Sonata* 6. *Kanchivaram* 9.

SUN/15

Castro *Diamond Head* noon. *Kanchivaram* 3. *Fruit Fly* 6:15. *Rab Ne Bana Di Jodi* 9.
Kabuki *Patsy Mink: Ahead of the Majority* noon. *Half-Life* 12:45. *You Don't Know Jack: The Jack Soo Story* 2:30. "Family Portraits" (shorts program) 3:45. *The Mosque in Morgantown* 4:30. *Ocean of Pearls* 6:30. "It's Easy Because You're Beautiful" (shorts program) 6:45. "Times of Departure" (shorts program) 9. *24 City* 9:15.
PFA *Project Kashmir* 3:30. *The Equation of Love and Death* 6. *Pulse* 8.
YBCA "Takahiko Iimura Shorts: On Time in Film" (shorts program) 7:30.

MON/16

Kabuki *Ocean of Pearls* 4:15. *Whatever It Takes* 4:30. *The Forgotten Woman* 6:45. "The Secret Lives of Urban Space" (shorts program) 7:15. *The Speed of Life* 9. *Karma Calling* 9:15.

TUES/17

Kabuki *Project Kashmir* 4:15. *Dirty Hands* 4:30. *Half-Life* 6:30. *White on Rice* 6:45. *Children of Invention* 7. *All Around Us* 9. *The Mosque in Morgantown* 9:15. "Is It Worth It? Let Me Work It" (shorts program) 9:30.
Wheeler *Lust, Caution* 7.

OPENING

Crossing Over *Crossing Over* is one of those train-wreck movies that somehow seem to attract an impressive array of talent: charming newcomers Jim Sturgess and Summer Bishil embarrass themselves alongside more established players like Harrison Ford and Ashley Judd. The question of "What were they thinking?" looms over their performances, but this immigration message movie reeks of good intentions. It's clear that writer-director Wayne Kramer was going for an amalgam of Oscar-friendly tropes — take the synthesized racial issues of *Crash* (2004) and blend them with the uncanny interconnectedness of *Babel* (2006). In doing so, *Crossing Over*, well, crosses over into new realms of the unbelievable, relying on an endless barrage of plot contrivances to make its point. Nothing about this gritty look at immigration ever feels true-to-life. Take Harrison Ford's character, a conflicted Immigration and Customs Enforcement agent who dreads deporting illegal immigrants. Why be an ICE agent, then? Because the plot requires it — and how else would this shambling, overloaded story move along? (1:53) *Oaks.* (Peitzman)

Everlasting Moments A woman wins a camera in this tale set in Sweden during the early 1900s. (2:12) *Albany, Embarcadero.*

Harvard Beats Yale 29-29 Sports fans know this scenario well: seemingly predictable match-up suddenly becomes thrilling, highlight-reel and history-book fodder. Kevin Rafferty's *Harvard Beats Yale 29-29* discusses one of these very games. It was a contest of no real consequence to any league; it was merely the final match between two competitive Ivy League football squads in 1968. The characters are the players, who included Tommy Lee Jones on the Harvard side. Yale was an undefeated team expected to clean house and in the first half, appeared to be doing just that. But Harvard made a miraculous comeback in the fourth quarter to tie in the last seconds of the game. No matter who you root for, the doc offers an interesting study of how this particular game transformed both participants and onlookers into one united experience. (1:44) *Lumiere, Shattuck.* (Gregory)

Last House on the Left Another Hollywood horror remake. (1:49)

Miss March Sorry, but J. Geils Band did it already with "Centerfold." (1:30)

Race to Witch Mountain The Rock remains determined to charm the Hannah Montana demographic. (1:39) *Grand Lake, Shattuck.*

Throw Down Your Heart In Sascha Paladino's *Throw Down Your Heart*, musician Béla Fleck takes a journey to Africa – his musical mecca, since the continent is the banjo's birthplace. The talented Fleck is almost kidlike in his curiosity and discovery. He visits Uganda, Tanzania, Gambia and Mali, and in each place there are dynamic sounds emanating from each culture. They truly illustrate the collective importance of music in Africa. It varies of course from each region, but it is equally essential in each part. The instruments here are not Gibsons, constructed by the best manufacturers; they look quite primitive. The sounds they create, however, are sublime. In Tanzania, it is a tradition in one culture for the women to sing while they fix dinner, and it is mesmerizing. (1:37) *Roxie.* (Gregory)

» **12** See pick box. (1:39) *Lumiere, Shattuck.*

ONGOING

» **Azur and Asmar** Shown here in an English-language version, this French-Belgian-Spanish-Italian coproduction by Michel Ocelot (of the *Kirikou* features) is a lush animated fable with a Middle Eastern feel. His mother having died giving birth, Gallic Prince Azur is weaned and raised by Magreb nurse Jeanne alongside her own same-aged son Asmar. Once he turns seven, however, his stern king father deems their friendship no longer suitable, finally severing it by sending Azur off to school and tossing the Arab mother and child out on their heels. As an adult Azur stubbornly insists on going off in search of the mythical dijnn fairy Jeanne had described to both boys in bedtime stories. Naturally, this quest experiences several unexpected and increasingly fantastical detours as he reaches North Africa and is reunited with a greatly changed Asmar. Ocelot's first film to utilize digital rather than hand-drawn techniques is initially a bit off-putting in its character designs, which have the stilted, blank, doll-like feel that marred movies like 2004's *The Polar Express*. (There's also one character conception, "comedy relief" figure Crapoux, that's just plain annoying.) But the extravagantly beautiful overall visual design, informed by traditional Islamic art, is so eye-popping you won't mind the wait until the sometimes halting narrative starts building its measure of enchantment. There's also a nice, not-too-heavy-handed message about tolerance and fanaticism sandwiched in. While probably too offbeat to hold the attention of very small children, this is definitely one 'toon you can take kids to for your own enjoyment as well. (1:39) *Opera Plaza.* (Harvey)

Bride Wars (1:30) *SF Center.*

» **The Class** (2:08) *Clay, Shattuck, Smith Rafael.*

Confessions of a Shopaholic (1:52) *1000 Van Ness.*

» **Coraline** (1:40) *1000 Van Ness.*

» **Crips and Bloods: Made in America** (1:45) *Roxie.*

The Curious Case of Benjamin Button (2:47) *1000 Van Ness.*

» **Doubt** (1:44) *Oaks, SF Center.*

Echelon Conspiracy (1:46) *SF Center.*

Examined Life (1:28) *Shattuck, Sundance Kabuki.*

» **Fired Up** (1:30) *SF Center.*

» **Frost/Nixon** (2:02) *Shattuck.*

Gran Torino (1:56) *1000 Van Ness.*

He's Just Not That Into You (2:07) *1000 Van Ness, SF Center, Shattuck, Sundance Kabuki.*

The International (1:58) *California, 1000 Van Ness, Sundance Kabuki.*

Jonas Brothers: The 3D Concert Experience (1:16) *SF Center.*

Man on Wire (1:34) *Oaks.*

» **Medicine for Melancholy** (1:27) *Embarcadero, Shattuck.*

» **Milk** (2:05) *California, Opera Plaza, Piedmont, Sundance Kabuki.*

Moscow, Belgium (1:55) *Sundance Kabuki.*

Paul Blart: Mall Cop (1:27) *SF Center.*

Phoebe in Wonderland (1:36) *Lumiere.*

The Pink Panther 2 (1:32) *SF Center.*

» **The Reader** (2:05) *Empire, Grand Lake, 1000 Van Ness, Opera Plaza, Shattuck, Sundance Kabuki.*

» **Revolutionary Road** (1:59) *SF Center, Shattuck.*

CONTINUES ON PAGE 52 »

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CLOSING FILM – TREELESS MOUNTAIN
Thur 3/19 – 7pm, Sundance Kabuki Cinemas
Six-year-old Jin and her little sister's lives are drastically changed when their struggling mother leaves them under the care of their alcoholic aunt. Left to fend for themselves, the girls must survive hardship and trauma as they wait and hope for their mother's return. An uplifting tale of resilience from the award-winning director of IN BETWEEN DAYS.



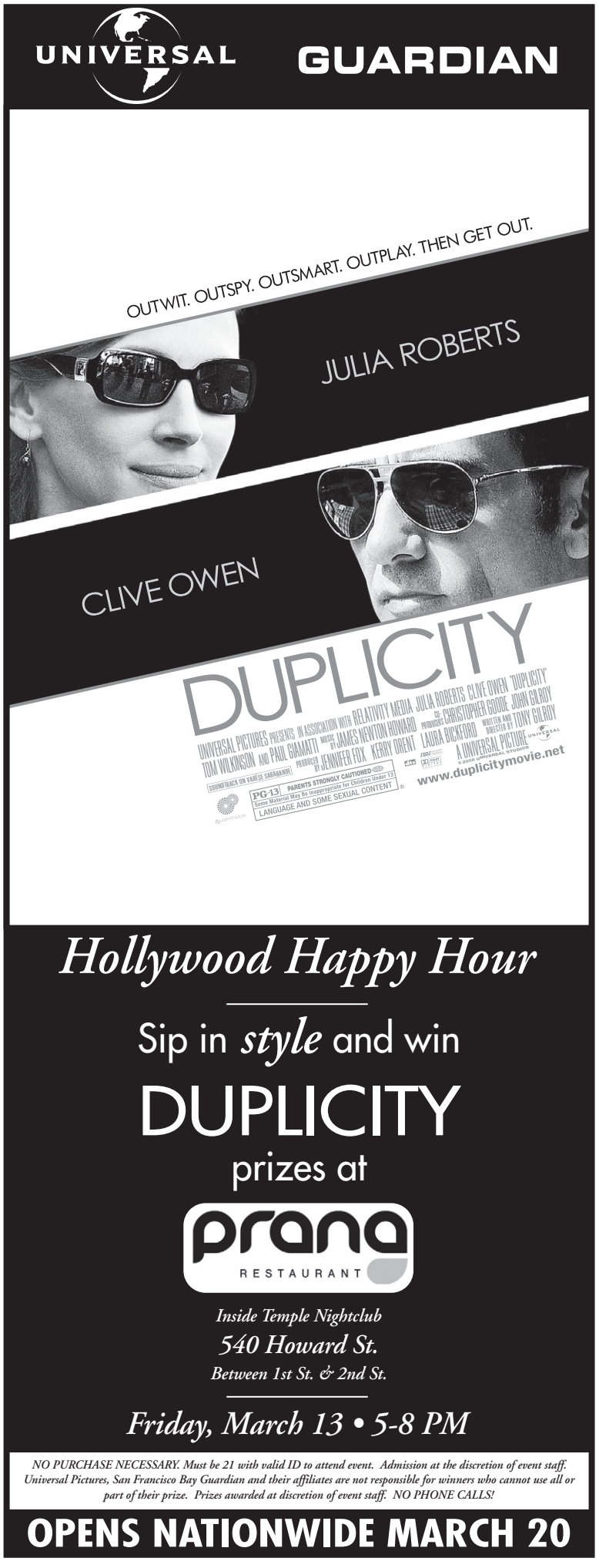
CENTERPIECE – FRUIT FLY
Sun 3/15 – 6:15pm, Castro Theatre
The composer and co-star of COLMA: THE MUSICAL returns with this loud-and-proud, indie-Asian-gay hijacking of THE UMBRELLAS OF CHERBOURG, that aims his poisoned pen and catchy Casio keyboards toward San Francisco and the performance artists, irritating roommates, fag hags, leather bears and versatile bottoms that sing and dance therein.

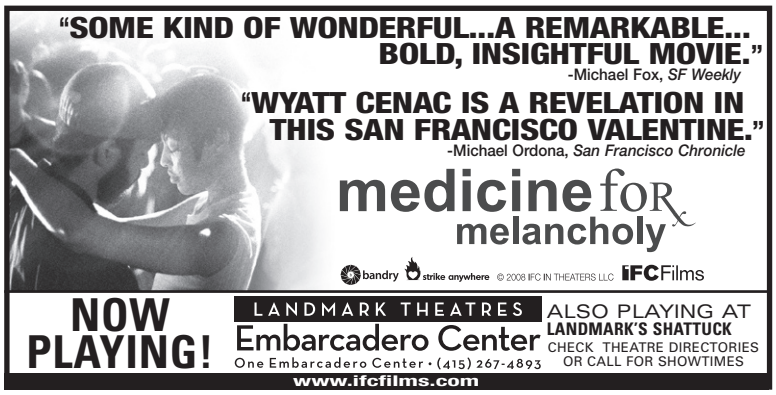


DIRTY HANDS
Sat 3/14 – 9:30pm, Castro Theatre
Street artist, petty thief, porn illustrator, born-again Christian, corporate shill: just a few of the complex sides of artist David Choe as portrayed in this fascinating and obsessively chronicled documentary.

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ONGOING

CONT››

Slumdog Millionaire (2:00) *Albany, Embarcadero, 1000 Van Ness, Orinda, Piedmont, Roxie, Smith Rafael, Sundance Kabuki.*
Taken (1:30) *1000 Van Ness.*
Two Lovers (1:48) *Bridge, Embarcadero, Piedmont, Shattuck, Smith Rafael.*
Tyler Perry's Madea Goes to Jail (1:43) *1000 Van Ness.*
Waltz with Bashir (1:30) *Opera Plaza, Shattuck.*
Watchmen The Doomsday Clock is past midnight now, for the long-awaited movie version of Alan Moore and Dave Gibbon's fiendishly beloved comic book series has arrived. And the opening box office was pretty good, if less head-scratchingly high than director Zack Snyder's *300* (2007). Critical response has been mixed, with the film's mid-80s Cold War setting earning less plaudits than last year's *Dark Knight*, which placed millennial fears in its crosshairs. But the book's protective fans can at least take solace in Snyder's feverish adherence to his source material; more than once, he copies panels directly. Still, does that translate into an enjoyable (forget *Dark Knight* transcendent) film experience? Mostly. *Watchmen* is built around a thrilling story and a uniquely cynical take on crime and punishment; there's been nothing like it before or since. But there's plenty of familiar stuff (costumed heroics and anti-heroics, extended fight scenes) in the movie, which never feels as startling as the book (even when Dr. Manhattan's giant blue wang is on display). The movie's best weapon is Jackie Earle Haley, who offers a terrific, terrifying take on Rorschach, the Watchman with the strongest convictions (and the coolest mask). (2:42) *Empire, Grand Lake, 1000 Van Ness, Orinda.* (Eddy)
The Wrestler (1:45) *California, Empire, Opera Plaza, Sundance Kabuki.* **SFBG**

first run venues

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.
Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Centre Mission between Fourth and Fifth sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Parkway 1834 Park, Oakl. (510) 814-2400.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.
AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Oaks 1875 Solano, Berk. (510) 526-1836.
Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

rep clock

Schedules are for Wed/11–Tues/17 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $6-10. "ANSWER Film Screening:" **Under the Same Moon** (Riggen, 2007), Thurs, 7:30. "Journey from Darkness into Light: A Spooktacular Program of Films by Kerry Laitala," Fri, 8. "An Improvised Movie," performance collaboration with poet Steve Benson, filmmaker Konrad Steiner, and musicians Jon Raskin's Quintet, Tues, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $8-10. **•The 400 Blows** (Truffaut, 1959), Wed, 2:55, 7, and **Jules and Jim** (Truffaut, 1962), Wed, 4:55, 9. San Francisco International Asian American Film Festival, Thurs-Sun. See film listings. **Darby O'Gill and the Little People** (Stevenson, 1959), Tues, 1, 3, 5, 7, 8:55.

CERRITO 10070 San Pablo, El Cerrito; www.thrillville.net. $10. "Thrillville: Three Cheers for Greydon Clark:" **Satan's Cheerleaders** (1977), Thurs, 9:15. With Clark in person and a live burlesque performance by the Cock-Ts.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $5.50-9.25. **The Class** (Cantet, 2008), call for dates and times. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. **Two Lovers** (Gray, 2008), call for dates and times.

CITY COLLEGE OF SAN FRANCISCO Rosenberg Library, 50 Phelan, SF; (415) 241-2281. Free. "Iranian Cinema:" **Iran (Is Not the Problem)** (Newman, 2008), Thurs, 1.

GAIA ARTS CENTER 2120 Allston, Berk; (510) 848-1155, ext 301. $10. International Rivers presents: "Lights! Camera! Action! A Film Festival Celebrating Rivers and Human Rights," Fri, 7.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. $5. **Consume This Movie**, Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. $10. "Northern Exposure: O Canada": **The Grey Fox** (Borsos, 1982), Fri, 6:30.

MEZZANINE 444 Jessie, SF; www.trilogyticketing.com/sffs. $12. "SF360 Film + Club:" **Handmade Nation** (Levine, 2008), Wed, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. "Film 50: History of Cinema:" **Mouchette** (Bresson, 1966), with a lecture by Marilyn Fabe, Wed, 3. "The Way of the Termite: The Essay in Cinema:" **•Secret Formula** (Gámez, 1965), and **L'age d'or** (Buñuel, 1930), Wed, 7; **Two or Three Things I Know About Her** (Godard, 1966), Thurs, 8:30. "Women's Cinema from Tangiers to Tehran:" **An Egyptian Salad** (Kamel, 2007), Thurs, 6:30. San Francisco International Asian American Film Festival, Fri-Sun and Tues. See film listings. "Buddhism and Film:" **I Heart Huckabees** (Russell, 2004), Mon, 3.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-9. **Belle de Jour** (Buñuel, 1967), Wed, 2, 7:15, 9:30. **Waking Life** (Linklater, 2001), Thurs, 7:15, 9:25. **Fear (s) of the Dark** (Various directors, 2008), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Neo-Cons Gone Wild** (Anomie, 2009), Sat, midnight. **Manufactured Landscapes** (Baichwal, 2006), Sun-Mon, 7:15, 9:15 (also Sun, 2, 4). **Stranger than Paradise** (Jarmusch, 1984), Tues, 7:15, 9:15.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. $5-10. **Crips and Bloods: Made in America** (Peralta, 2007), Wed-Thurs, 7, 8:50. **Slumdog Millionaire** (Boyle, 2008), Wed, 6:45, 9:10. "Homo a Go Go Benefit:" **Roulette**, Thurs, 9. **Bela Fleck: Throw Down Your Heart** (Paladino), March 13-19, 7 (also Fri/13, 9:20; Sat/14, 2:30, 4:45, 9:20; Sun/15, 2:30; March 15-19, 9).

SAN FRANCISCO LGBT COMMUNITY CENTER 1800 Market, SF; (415) 703-8650. Free. "Frameline at the Center: Free Film Screenings for the Community:" "Generations: Youth and Elders Making Movies Together," Thurs, 7:30.

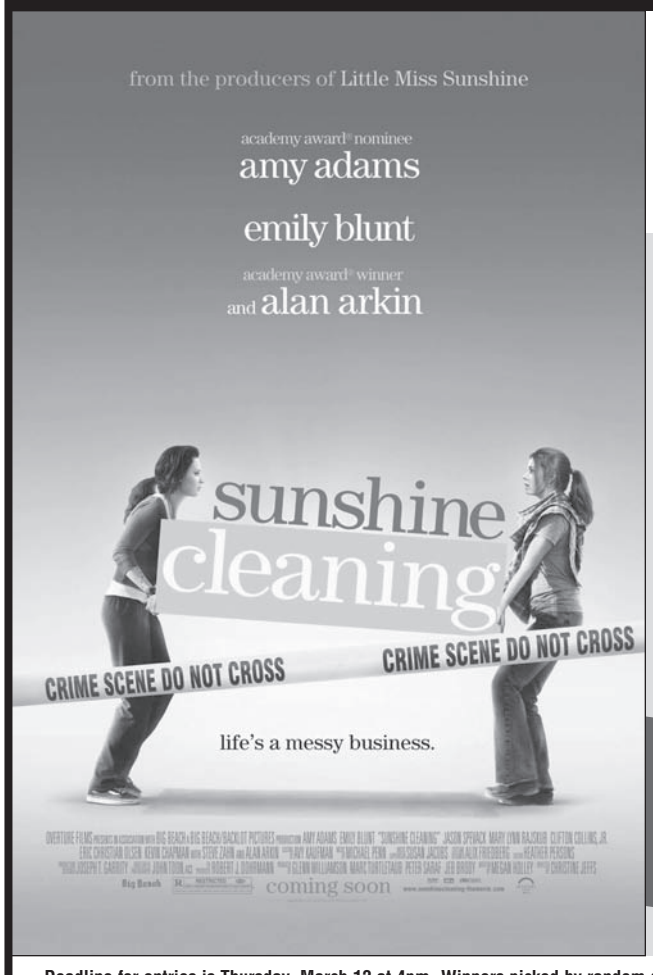
SAN FRANCISCO STATE UNIVERSITY Coppola Theater, 1600 Holloway, SF; (415) 738-9920, www.sfsutournees.xtreemhost.com. $3. "Tournées French Film Festival:" **Ne le dis à personne** (Canet, 2006), Tues, 7:30.

SUNDANCE KABUKI 1881 Post, SF; www.sfcinematheque.org. San Francisco Cinematheque presents: "Film/Video Works by Takahiko Iimura, Program One: 60s Experiments and Early Conceptual Videos," Sat, 3.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-10. San Francisco Cinematheque presents: "Liquid/Lightning/Frog/Dream: Encounters with Contemporary French Film," Wed, 7:30; "Film/Video Works by Takahiko Iimura, Program Two: On Time in Film," Sun, 7:30. "Human Rights Watch International Film Festival:" "Youth Producing Change," Thurs, 7. SFBG

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PLEASE NOTE THAT THE THEATRE IS OVERBOOKED TO ENSURE A FULL HOUSE. SEATING IS ON A FIRST COME, FIRST SERVE BASIS, EXCEPT FOR MEMBERS OF THE REVIEWING PRESS, AND IS NOT GUARANTEED. This film is rated R. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket and accepts any restrictions required by ticket provider. Overture Films, San Francisco Bay Guardian, SalonWish.com, French Connection UK, Terry Hines & Associates and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. No purchase necessary. NO PHONE CALLS.

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Bob Strauss, LOS ANGELES DAILY NEWS



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PATRICK WILSON MUSIC BY TYLER BATES EXECUTIVE PRODUCERS HERBERT W. GAINS THOMAS TULL
BASED ON THE GRAPHIC NOVEL CO-CREATED BY DAVE GIBBONS AND PUBLISHED BY DC COMICS SCREENPLAY BY DAVID HAYTER AND ALEX TSE
PRODUCED BY LAWRENCE GORDON LLOYD LEVIN DEBORAH SNYDER
DIRECTED BY ZACK SNYDER

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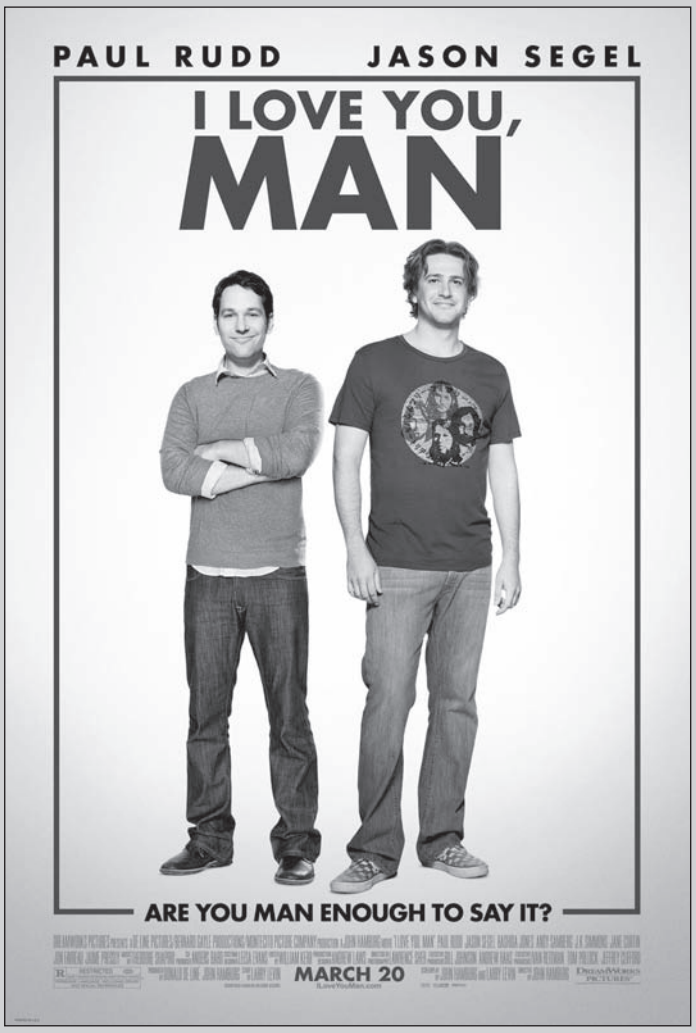
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Cause No: CGC-08-479954
Formerly Entitled **McCorl Gilmore, Jr. vs Nationwide Financial Services**. **Plaintiff: McCorl Gilman, Jr. vs. Defendant: Jean Prawira**, San Francisco Superior Court. To: : **JEAN PRAWIRA** whose residence and whereabouts were formerly at 1045 Post St. , San Francisco. You have been sued by **McCorl Gilman**. In order protect your interests, you or a legal representative, must contact the **Law Office of Peter H. Liederman**, 2444 Russell St., Berkeley, CA 94705, 510-681-6916 within 30 days of receiving this notice. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432401.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317598-00 The following person is doing business as **E&O CONSULTING**, 318 Duncan St. #1, San Francisco, CA 94131. Hasan Alemdaroglu, 318 Duncan St. #1, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date January 28, 2009. Signed Hasan Alemdaroglu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 10, 2009. **Publication date(s): February 18, 25, March 4, 11, 2009 L#432102.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317656-00 The following person is doing business as **LEVEL 5**, 1321 Revere Ave., San Francisco, CA 94124. Douglas Ramirez, 1321 Revere Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/12/09. Signed Douglas Ramirez. This statement was filed with the County Clerk the County of San Francisco, CA by Maribel Jaldon on February 12, 2009. **Publication date(s):February 25, March 4, 11, 18, 2009. L#432201.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317839-00. The following person is doing business as **SQUARE ONE PRODUCTIONS**,1736 Stockton St., San Francisco, CA 94133. Square One Productions Multimedia Incorporated in CA, 1353 Oak St., San Francisco, CA 94117. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 1/2/09. Signed Angela Lin. This statement was filed with the County Clerk the County of San Francisco, CA by Karen J. Hong Yee on Feb 18, 2009. **Publication date(s): February 25, March 4, 11, 18, 2009. L#432202.**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317890-00 The following person is doing business as **TRANG BANG**, 4135 Ceasar Chavez #12, San Francisco, CA 94131. Mai-Trang Thi Nguyen, 4135 Ceasar Chavez #12, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/4/09. Signed Mai-Trang Thi Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Feb 20, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432303.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03179321-00 The following person is doing business as **RN74**, 301-301B Mission St., San Francisco, CA 94105. 301 mission Restaurant Co LLC, DE, 301 Mission St., San Francisco, CA 94105. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Philip E. Aarons. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Feb 23, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432304.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318084-00 The following person is doing business as **A RESPONSIBLE PLANET PRODUCTIONS**, 101 Madrone Ave., San Francisco, CA 94127. Anton Travel Management, Inc. CA, 101 Madrone Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Feb 20, 2009. Signed Steven Anton. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on February 27, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432302.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0318165-00 The following person is doing business as **MARCAN CONSULTING**, 232 Fowler Ave., San Francisco, CA 94127. Maori Marcan; Zvia Marcan, 232 Fowler Ave., San Francisco, CA 94127. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 2/1/09. Signed Maori Marcan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 3, 2009. **Publication date(s): March 4, 11, 18, 25, 2009. L#432301.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545708. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Melissa Ann Sills for change of name. TO ALL INTERESTED PERSONS: Petitioner **MELISSA ANN SILLS** filed a petition with this court for a decree changing names as follows: Present Name: MELISSA ANN SILLS. Proposed Name: **MIA BIRD**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 16, 2009. Time: 9:00 AM room-218. Signed by David L Ballati, Presiding Judge on Feb 5, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 5, 2009 by Gordon Park-Li, Clerk. **Publication date(s): March 11, 18, 25, April 1, 2009. L#432402.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-09-545713. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Annie Jiyourg Park & Johnny Wong for change of name. TO ALL INTERESTED PERSONS: Petitioner **ANNIE JIYOURG PARK & JOHNNY WONG** filed a petition with this court for a decree changing names as follows: Present Name: EMILY WONG. Proposed Name: **EMILY HEAJIN WONG**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Apr 14, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Feb 6, 2009. Endorsed Filed, San Francisco County Superior Court of California on Feb 6, 2009 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): February 18, 25, March 4, 11, 2009, L#432101.**

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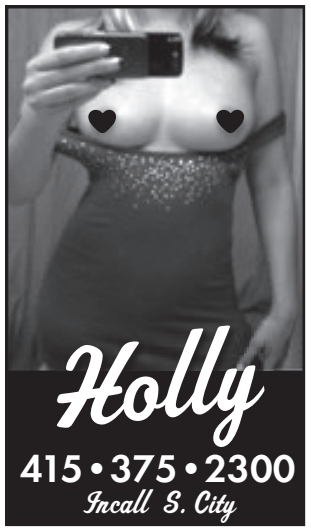
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Shokushu Goukan!

By Andrea Nemerson
› andrea@altsexcolumn.com

Dear Readers:
It's a dull, drippy week in California and when the weather gets like this a writer's fancy turns to tentacles.

Manifestly untrue, I know, but mine did. Recently while researching something else (the famous Sybian ride-on sex toy, the one whose dealer claims it will "cause a female to literally explode on it" — I hate it when that happens!) I came upon a repository of tentacle porn, and boy did that take me back. Once upon a time I had somehow managed never to hear of tentacle porn until one night when I was hanging out with my friend Annalee Newitz, the high tech high-weirdness expert and she was all, "Oh, blah blah blah this weird thing and that weird thing and tentacles" and I was all, "Wait, what was that last thing again?"

It's tentacle porn. It's Japanese. Extremely Japanese. Innocent schoolgirl types, drawn anime/hentai fashion with giant eyes and giant boobs and teensy little bodies clad in teensy little schoolgirl uniforms, until they're not, get non-consensually multipenetrated by ... tentacles. How did you think that sentence was going to end?

Anyway, I got the idea and I stored it away and brought it out occasionally to amuse or shock people and I totally forgot I'd still never seen any myself until I went looking for something else and somehow stumbled over the tentacles (another "I hate it when that happens" thing) and it all came back to me.

It's the dullest thing ever. I'd seen enough hentai (anime porn) to expect this (it tends to be weirdly slow and standardized and repetitive and badly dubbed). It's not the easiest sort of porn to project yourself into, even for a person who likes porn more than I do. And that's the stuff without tentacles. The odd thing about the tentacles, beyond the fact that they exist at all (they were invented to get around restrictions on depictions of non-tentacular intercourse), is that they are so ... uninspired. They never seem to be attached to an interesting monster with any motivations besides rape, and they have a very limited repertoire of sexual acts. They're very "bad teenage date" — stick it in, stick it in, stick it in, but unlike a bad teenage date, they can do all the sticking-in at the same time. Whoopty-do.

Here's what I do like about tentacle porn:

1) Making fun of it has turned into a sort of online cottage industry, and if you look around you can find some hilarious examples, like the grumpy beasties at Ghastly's Ghastly Comic: Tentacle Monsters and the Women Who Love Them (www.ghastlycomic.com) who are offended that anyone might think they'd commit an act of "bestiality." See also "How To Avoid Tentacle Rape" (uncyclopedia.wikia.com/wiki/HowTo:Avoid_tentacle_rape) or Dwight Schrute's blog (www.nbc.com/The_Office/dwights-blog/2008/05/the-curious-rise-of-tentacle-sex-in-manga).

I think Cthulhu might like it, and whatever keeps Cthulhu happy ... It has its own soda (www.tentaclegrape.com).

Love,
Andrea

Don't forget to read Carnal Nation (carnalnation.com) for more Andrea and other cool stuff.

destinations

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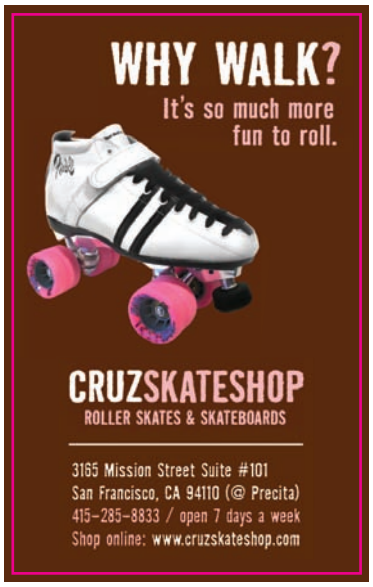
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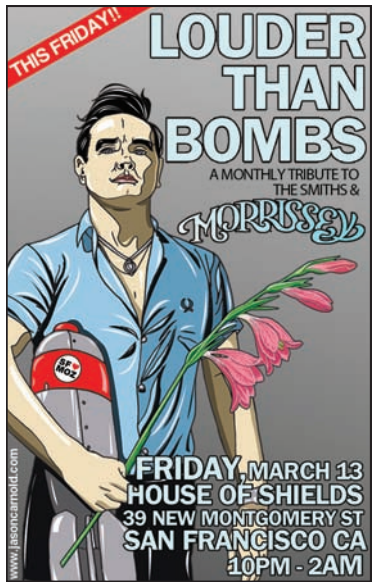
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